The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 1, 1920

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THE NATIONAL THEATRICAL WEEKLY

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The NEW YORK CLIPPER
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ACTORS PLAN DRASTIC MOVE AGAINST MANAGERS AND AGENTS

With a Score or More of Affidavits Made by Young Girls Accusing Theatrical Men of Improper Treatment, Equity Plans to Invoke Law's Aid

Armed with a score or more affidavits, the Actors' Equity Association, it was learned early this week, plans to enlist the services of the District Attorney, in freeing the theatrical profession from the unlawful practices of certain agents and managers. This action is the result of numerous complaints made by young girls in which they claim they have been subjected to insults and improper treatment when seeking employment.

Three managers, all well known, have been named. Two have musical shows scheduled to open in this city soon, while the other manages a Broadway resort. One of these men has been named in three separate affidavits. Their names have been withheld until the Equity Association can acquaint the District Attorney with the facts of each case.

It has also been learned that the actors' organization is making an effort to collect further data with a view to implicating other managers and agents, whom it is believed use tactics similar to those described in the affidavits. At least a score or more are being investigated, it is said. Private detectives, are said to be working on the matter.

Lurid scenes, even worse than those visualized by cheap and sensational fictionists concerning the methods of employment indulged in by certain managers in their theatrical profession, have been described by the girls in their affidavits. The existence of such conditions upon the stage of today the investigators characterize as almost unbelievable.

The need of a drastic reform has been under discussion for some time. Fear that public opinion might be against such a movement has resulted in Equity officials deferring action. However, it is the opinion of many that in making the employment field in the theatrical business safe, the organization will not only have public opinion with them, but at the same time will earn the gratitude of the entire profession, whether they be members of Equity or not.

While there has always been more or less gossip along Broadway concerning certain managers, concerning their methods of employment, where girls are concerned, this is the first time that proof of such conditions has ever been recorded. Complaints have been numerous, it is said. However, complainants have grown reticent when confronted with the possible publicity which might result from bringing their case in the courts.

That the time is ripe to force a reform is evidenced by the fact that city officials are using drastic methods in freeing the streets of a certain type of men characterized as curb lizards. In view of this a series of wholesale arrests and convictions may be expected as soon as the District Attorney has been called upon for action.

Among other things it is believed that a drastic reform in the theatrical business, insofar as this type of manager or agent is concerned, will go a long way toward dispelling the opinion among some people that the theatrical profession is a hot bed of immorality, and at the same time will no doubt result in a discontinuance of the repeated attacks against the stage by certain religionists.

"MIDNIGHT FROLIC" COST $75,000

The newest Ziegfeld "Midnight Frolic", which is scheduled to open atop the New Amsterdam Theatre to-morrow (Thursday) night, will cost upwards of $75,000, it was learned early this week. The costumes alone cost $60,000.

Only three sets will be used on the stage, and Joseph Urban's bill for designing the sets, exclusive of the cost of making them, is $6,000. In addition Ziegfeld has ordered 2,200 yards of orange chiffon, at $3.40 a yard, which will be used to drape the arches on the roof.

This newest "Midnight Frolic" is therefore the most expensive roof production ever staged by Flo Ziegfeld.

CHECKERBOARD CLOSES

"The Checkerboard," Frederick and Fanny Hatton's comedy which opened at the 39th St. theatre on Thursday, August 19, closed last Saturday night.

The piece opened to about $1,300, but the next night dropped to $300. During the rest of its short run it rarely hit over $500 a night and the early closing was decided upon.

"The Charm School" now at the Bijou will move to the 39th on next Monday.

MOROSCO CASES SETTLED

It was learned early this week that a settlement has been arranged between attorneys representing the respective litigants in the Morosco against Morosco litigation now pending in the courts here and in California. This settlement follows the suggestion made several weeks ago by Referee Morgan J. O'Brien, that the cases be settled out of court.

The terms of the settlement could not be learned early this week. At the office of Oliver Morosco it was said he is out of town and would not be back until today. Mrs. Morosco was reached in her apartment at the Hotel Biltmore on Monday night, following the statement made by her son Walter earlier in the evening that the cases had been settled, but she would not reveal any of the details.

LINCOLN PLAY LEAVING

"Abraham Lincoln" will leave the Cort Theatre September 18 to begin a road tour. "Jim Jam Jems" will open that house on the following Monday. New York, however, will not be without a Lincoln play, for on next Tuesday "A Man of the People," by Thomas Dixon, will open at the Bijou.

GOETZ AND SHORT SETTLE

Ray Goetz's injunction suit against Hassard Short was discontinued in the Supreme Court last week, following a settlement which Louis D. Frohlich, of Nathan Burkan's office, and Alfred Beekman, of House, Grossman and Vorhaus, attorneys representing the litigants, arranged. It is said that Short paid Goetz $2,000 in order to be released from the contract which the latter claimed Short broke when he entered the employ of Joe Weber for the purpose of staging the latter's musical production, "Honeydew."

Under the terms of the alleged contract, Short should now have been conducting the rehearsals of the musical revue which Goetz brought back with him from Europe weeks ago. Instead, however, he entered into a contract to stage the Efrem Zimbalist piece which Joe Weber is producing. Goetz, therefore, applied to the Supreme Court for an injunction to restrain Short from continuing in Weber's employ.

Following the settlement Goetz engaged Julian Alfred to stage his revue, which is now scheduled to open the latter part of September.

CANTOR AND ZIEGFELD SPLIT

Eddie Cantor, the blackface comedian and Flo Ziegfeld have split and the contract by the terms of which Eddie was to be starred this season has been called off.

Cantor, however, is not to be disappointed insofar as starring is concerned for he is to go out as the star in "What's in a Name," the musical play which ran for a number of weeks in New York last season.

Cantor's first starring venture is going to be a successful one for him insofar as the salary is concerned for by the terms of his new contract he is to draw a weekly stipend of $1250 and that is not all for he is to share in the profits of the play and will receive ten per cent of all money received in excess of $12,500 weekly.

Cantor was supposed to be a permanent fixture around the Ziegfeld productions and the news of the break was received with much surprise in theatrical circles.

Ziegfeld in speaking of the break said "It is impossible to hold Cantor to his contract on account of his business methods."

The trouble between the two is of long standing.

CIRO CLUB FOR MONTREAL

MONTREAL, Aug. 20.—Ciro's, an exclusive club for the smart set which will be run on the same principle as the clubs of the same name in London, Paris, and Monte Carlo, will be formally opened here on September 23, and will cater especially to the lights of the theatrical profession while they are playing this city. Present indications point to it becoming one of the smartest places in Canada. George W. Shefler, who conceived the idea of the club and under whose direction it will be run, is well known here, having been in charge of the Ritz Dancing Studio for the last six years. Among the special features will be a large orchestra which will render music of the more conservative order, dispensing with jazz. Admission to the dansants will be confined to members.

KELLY TO MAKE FILMS

Harry "Deacon" Kelly, and his son will manufacture a series of two reel comedies, featuring Harry Kelly, and to be known as "Kelly-Komedies."

FORD'S THEATRE CELEBRATES

BALTIMORE, Aug. 29.—Ford's Grand Opera House here will celebrate its fiftieth anniversary beginning tomorrow and continuing the balance of the week.

The theatre was established in 1871 by the late John T. Ford, taking the place at that time of the Holliday Street Theatre, where the first-class legitimate attractions that came to Baltimore played. It became the most fashionable theatre in Baltimore and has continued to function as a first-class playhouse without interruption for the past fifty years.

Charles E. Ford and Mrs. John T. Ford, the son and widow of the late owner, respectively, are the present owners of the Opera House.

Probably no other theatre in this country can boast of so many employes who have put in long years of service. There are sixteen persons now employed at the Opera House each of whom has worked there for no less than ten years. The following are the employes who have worked there ten years or more: L. H. Fisher, musical director, has been there 36 years; E. S. Davidson, gallery ticket seller, 46 years; James Fields, stage manager, 17 years; Howard Birch, press representative, 17 years; Frank Lindsay, property man, 10 years; B. Huster, electrician, 17 years; Frank Bentz, treasurer, 20 years; Frank Gibney, assistant treasurer, 17 years; Harry Green, first-floor doorkeeper, 17 years; John Luthardt, second-floor doorkeeper, 12 years; George Johnson, third-floor doorkeeper, 10 years; Hugh Dunn, cafe doorkeeper, 42 years; B. R. Johnson, programs, 32 years; Frederick Minton, lithographer, 15 years; Benjamin Kaufman, 10 years, and Frank Tibbs, colored fireman, 29 years.

WANTS DIVORCE SET ASIDE

SAN FRANCISCO, Cal., Aug. 30.—Claiming that her divorce was obtained through fraud, and that she is still the wife of Charles A. Alisky, formerly owner of several coast theatres, Mrs. Pearl Gilman Campbell, a former actress and sister of Maybelle Gilman Cory and Eunice Gilman, a member of the new Bostonian Opera Company, has filed a suit in which she asks the courts to set aside the decree granted her in Oregon City, Oreg., in 1912.

Since the divorce was granted, Alisky has fallen heir to a million dollar estate left by his father, who owned a chain of candy stores. In her suit Mrs. Campbell declares she was induced to swear falsely as to her legal residence, that she was then a resident of San Jose, but was too young and experienced in law to know what she was doing. In 1912 she was married in Oakland to Theodore Arnreiter, but lived with him but three weeks.

Her third matrimonial venture was in 1917, when she married Eric Campbell, a moving picture actor of Los Angeles, known as the "Terrible Ambrose" of comedy films, and was killed in an automobile accident a few months later.

"HUMMING BIRD" EXTENDED

SAN FRANCISCO, Aug. 29.—The engagement of Maude Fulton in "The Humming Bird" was extended another week at the Columbia theatre, as the result of the extraordinary success the show has met with here. The original engagement was for two weeks, but manager J. J. Gottlob found that the show's business thus far warranted its remaining here a week longer.

NAT C. GOODWIN, SUPPOSEDLY WEALTHY, LEFT BUT $10,000

Total Assets of Famous Actor Amount to But $10,175.75 While Liabilities Are Over $16,000. Many Shares of Valueless Stock Found Among His Belongings

Creditors of the estate left by Nat C. Goodwin, the famous actor, stand directed, by Surrogate Cohalan, to show cause on September 28th why the first and final accounting of his property, made and filed last Friday in the Surrogates' Court by his father, Nathaniel C. Goodwin, as administrator, should not be settled and the latter forever discharged from his duties of trusteeship.

Mr. Goodwin, who was married and divorced five times—and was about to take Miss Georgia N. Gardner as his sixth, she now claiming that he presented her, in writing, with furniture and personal effects, valued at $3,262—died, intestate, at the age of sixty-one, on January 31, 1919, leaving his father and mother as his only surviving heirs at law.

According to the administrator, who expects the accounting to be contested, the actor left $10,175.75. Out of this he has paid some creditors $3,132.18; Miss Gardner claims the $3,262 in household and personal effects; he holds $3,763.57 for further distribution, and there are creditors, some whose claims he has accepted while two he has refused to recognize, who are seeking $16,473.68. Mr. Goodwin also asks for a court ruling upon the settlement of the accounting as to whether the $3,262 in household and personal effects really belongs to Miss Gardner or to the actor's estate.

According to the administrator the entire assets left by his son, amounting to $10,157.75, consisted of the following:

February 17, 1919, check for rent of apartment at No. 601 West 115th street, $175; February 18, balance in the Corn Exchange Bank, $58.17; March 6, rent received for the apartment at No. 601 West 115th street, from March 5 to April 5, $175; March 27, balance in Union Trust Company of Chicago, Ill., $5,726.68; March 31, balance in First National Bank at San Jacinto, $163.39; April 7, rent received for the apartment at No. 601 West 115th street, from April 5 to May 5, $175; April 21, balance in Columbia Trust Company, $16.11; May 8, rent received for apartment at No. 601 West 115th street, from May 5 to June 5, $175; June 8, 1920, Samuel Marx, sale of wines, $231.40, and household and personal effects held by Miss Gardner, $3,262.

These, the administrator claims, are of no value:

Ten $1,000 twenty year 6 per cent gold bonds of the Smith Utah Mines & Smelters Company, due January 1, 1930; 278,998 shares, par value $1 each, of the Kodiak Gold Mining Company; 20 shares of the Hampton Roads Hotel Company; 30 shares of the Mortgage Roller Cotton Gin Company, par value $100 each; 1,000 shares of the Beaver Head Hydraulic Mining Company, par value $10 each, and a $500 promissory note, made on October 22, 1908, payable on demand, by Kodiak Company, which is outlawed.

The payments to creditors, amounting to $3,132.18, follow:

February 17, 1919, Paterno Brothers, for rent of apartment at 601 West 115th street, $123.44; March 4, P. F. Donohue, advertising for claims, $52; March 5, Henry J. Sage Company, premium on administrator's bond, $30; March 5, taxes for 1918 for Patchogue Manor, $2.60; March 5, Paterno Brothers for rent of apartment at No. 601 West 115th street, $120.84; for April rent, paid on April 1, $120.84; April 30, J. S. Waterman & Sons, undertakers, Boston, Mass. $93.25; April 30, Frank E. Campbell, undertakers, New York City, $825; May 21, Paterno Brothers for rent of apartment at No. 601 West 115th street, from May 1 to June 5, $140; J. H. Mayers, appraiser's fees, $100; June 17, Careful Carpet Cleaning Company, for rugs and storage, $12; October 10, Hecla Press, for printing papers on compromise, $11.90; Feb. 12, 1920, Nathaniel C. Goodwin, for administration expenses, $250.10; sional services, $1,021.21, and John M. Drum, for professional services, $200.

The following is a complete list of the unpaid—recognized or unrecognized—creditors, which total $16,473.68.

Klaw & Erlanger of 214 West 42nd street, Supreme Court judgment, obtained on February 6, 1920, $7,972.74; Grosvenor, Nicholas & Company of No. 26 Beaver street, for merchandise and wines, $386.17; Dr. H. L. Constable of No. 72 West 48th street, for professional service rendered, $10; Dr. Edward N. Short of room No. 664 Phelan Building, San Francisco, Cal., for dental work, $50; House, Grossman & Vorhaus, attorneys, of No. 115 Broadway, for professional services rendered, $2,198.45, and Maria Guy of No. 8 Place Vendome, Paris, France, for merchandise and millinery, $257.13.

Milton Cemetery at Milton, Mass., for funeral expenses, $143; Dr. William Gerry Morgan of No. 1624 Eye street, Washington, D. C., for medical services, $25; Carl H. Schultz of No. 430 First avenue, for minerals waters, $3.39; Pine Hill Crystal Spring Water Company, balance due for crates of water cooler, service and war tax, $17; Hotel Jefferson of St. Louis, Mo., for hotel service, $156,57; the Spence Infirmary of Osteopathy of No. 18 Central Park West, for professional services, $7; for hotel service, $431.15, and the Royal Hand Laundry at No. 2947 Broadway, for laundry service, $17.81.

Dr. Frank Newton Irwin of No. 527 Fifth avenue, for medical services, $285; the White Studio Photograph of No. 1548 for photographs, $62; A. D. Foster Company for El Paso, Tex., $14; Dr. J. Mackintosh of No. 1539 Broadway, $10; J. S. Waterman & Sons, undertakers, of No. 2326 Washington street, Boston, Mass., for funeral services, $93.25; Dr. Melvin Wolk of No. 140 West Fifty-fifth street, for professional services, $485; Onaway, florist, of No. 167 West Fifty-seventh street, $15, and Selwyn & Company of No. 229 West Forty-second street, check for Miss Georgia N. Gardner, $150.

Dr. Seymour Oppenheimer of No. 45 East 60th street, for medical services, $30; the Breakers Hotel of Atlantic City, N. J., for hotel services for Miss Gardner, $156.10; Dr. George W. Kesel of Liberty and Fifth avenues, Pittsburg, Pa., for dental services, $41; Doctors W. A. and J. F. Shoemaker and C. W. Tooker of Sixth and Oliver streets, St. Louis, Mo., for medical services, $85, and H. Jaeckel & Sons, Inc., of No. 16 East 32nd street, for furs, $300.

The Falmouth Motor Car Company of Falmouth, Mass., for work done on an automobile, $11.20; Dr. O. H. Folkera of No. 1328 Broadway, for dental work, $12; Isaac L. Silverberg, balance due on judgment, $872.16; John Wanamaker, New York City, piano for Miss Margaret Moreland (Mr. Goodwin's last wife), $108; Dr. Edward Miltimore of N. 132 West 41st street, for medical services, $20, and the Independent Electric Lighting Company, Inc., of No. 1457 Broadway, for electric current, $3.22.

Dr. D. Ralph Russell of Ninth street and Benton Boulevard, Kansas City, Mo., for professional services, $50; Kendell Brothers, tailors, of No. 141 West 42nd street, $90; Dr. Lewis E. Ford of No. 704 Investment Building, Los Angeles, Cal., for dental services, $10; Dr. Charles E. Allen of No. 712 Waldheim Building, Kansac City, Mo., for professional services alleged to have been rendered, which claim for payment is not recognized, the work alleged to have been performed at the St. Joseph Hotel, $50; the Metropolitan Fireproof Storage Warehouse Company of No. 39 West sixty-ninth, for storage, cartage, unpacking, etc., $409.20.

The Whitmore Hotel Company of Kansas City, Mo., for hotel services, $133.24; Dr. F. J. Port of No. East Van Buren street, for professional services rendered, $15; the Lambs Club at 130 West 44th street, for club dues and sundries, $274.90, and Adolph Marks of No. 106 North La Salle street, Chicago, Ill., for services alleged to have been rendered in a legal matter, which claim has not yet been recogniged, $900.

BLOSSOM SEELEY SUIT UNANSWERED

Richard Marquard, pitcher for the Brooklyn Nationals', is not making any effort to hinder Mrs. Blossom C. Marquard or Blossom Seeley as she is known in vaudeville, in her desire to obtain a divorce decree.

Although suit was started several months ago he has not filed an answer to her bill charging desertion. Because of his failure to file an answer his wife's attorneys have obtained an order from Judge McKinley providing that the case shall be heard.

Mrs. Marquard says that the baseball player married her on March 14, 1913, and deserted her in February five months later. She asks that the court allow her the custody of Richard Marquard, Jr., 5 years old.

12% FOR AMUSEMENT

WASHINGTON, Aug. 26.—This city's amusement seekers spend 12 per cent of their respective incomes on entertainment, according to a more or less expert survey made recently.

Of Washington's total population of 437,000 it is estimated that 40,000 alone are in attendance in the movie houses every day.

Washington folk spend more per capita for entertainment than amusement seekers in Boston, St. Louis, Seattle, Indianapolis and other cities in that class.

DENISHAWN SCHOOL ACT OPENS

CHICAGO, Ill.—"Junar of the Sea," a dancing act seen at the Great Northern Hippodrome last week proved to be the output of the Denishawn school, of Los Angeles. The production is an oriental fairy tale, presented in three scenes with special scenery of appropriate nature. The act scored a decided impression and was immediately approached for a tour of vaudeville's best time.

"STRANGER" BREAKS RECORD

CHICAGO, Ill., Aug. 30.—"Welcome, Stranger" will close at the Grand Opera House on Sept. 5, after one of the most remarkable engagements ever played in a Chicago theatre. Not only has this popular play eclipsed all previous attractions in money receipts and attendance, but it has had the longest stay of any comedy in local theatrical history.

FEDERAL HEARING ON R. R. RATES

CHICAGO, Ill., Aug. 30.—Illinois did not permit an increase of railroad fares throughout the State and present passenger rates will remain pending a Federal hearing, which will be held in this city some time before Winter. Minnesota is also reported to be putting up a strong fight against the increasing of railroad fare.

CARNIVAL ENDS IN MURDER

WINSTON-SALEM, N. C., Aug. 22.—Chief of Police Matthews of Walnut Cove, N. C., and another white man are dead, while a negro is seriously wounded as the result of a shooting occasioned by a row at a carnival dance hall at which the negro insisted on dancing with white girls.

NEW ALAN DALE SHOW OPENS

PATERSON, N. J., Aug. 30.—"Nobody's Fool," a new play by Alan Dale, the Hearst newspaper dramatic critic, opened here last night. May Robson is starred in the piece, which is booked for a route of one-night stands into Detroit on September 12.

ROSEN SETTLES SUIT

It was learned last week that Irwin Rosen has consummated a settlement with Harry B. Smith and the six other defendants he sued in the Supreme Court to establish his alleged rights to the musical piece, "Angel Face," which ran last season at the Knickerbocker theatre. The other five defendants were A. L. Erlanger, George W. Lederer, Harry J. Powers, Victor Herbert, Zellah Covington, Jules Simonson.

Rosen sought a permanent injunction restraining the presentation of "Angel Face," his claim being that the ownership of the producing rights to "Some Baby," which he produced, never passed out of his hands. Thus he alleged that when Zellah Covington and Jules Simonson, joint authors of "Some Baby" disposed of the play to Harry B. Smith, who in turn assigned the producing rights of what was to be a musical version to Erlanger and the others, it was with the intention of "defrauding" him of his producing rights.

In an affidavit in support of a motion for a temporary injunction, Rosen alleges the following details in support of his contention. He says that in 1914 Miss Covington and Simonson both wrote a play called "The Elixir of Life," and that March 16, 1914, they sold the producing rights to the play to the Estate of Henry B. Harris, which agreed to pay them the usual authors' royalty of 5, 7½ and 10 per cent; that they received $500 in advance.

Rosen then goes on and tells how he acquired the play's producing rights from the Harris estate, and that he produced the play September 9, 1915, at the Fulton theatre under the title "Some Baby."

He sets forth that the production cost him approximately $18,000, and that it ran at the Fulton for twenty-six weeks. Following the run of "Some Baby," Rosen alleges, the authors sold the musical rights to Harry B. Smith, and that Smith agreed with Erlanger, Powers and Lederer to produce the musical version to be writen by Smith and Herbert and called "Angel Face."

The musical show was produced here at the Knickerbocker theatre last year, George Lederer being designated as the producer. At the finish of its engagement here the show was sent on tour, and it is alleged by Rosen that the play earned 96,000 net, above the cost of production and other expenses, for its producers during the season of 1919-20. Erlanger and Powers, Rosen says, divided seventy-five per cent of the profits between them and Lederer received the remaining twenty-five percent. In addition, Rosen sets forth, the motion picture rights to the play were sold to the Metro Company for $5,000. He says that in 1917 Jasper Brady, of the Vitagraph Company, offered him $3,500 for the motion picture rights, but he turned down the offer.

So he asked the court to grant him a permanent injunction against the defendants and also sought an accounting on the ground that he had received no money from the transaction despite his alleged ownership of all the rights of "Some Baby," which had been transferred, he claimed, without his authority.

LOTTIE PICKFORD DIVORCED

LOS ANGELES, Cal., Aug. 28.—Lottie Pickford Rupp, a sister of Mary, was divorced to-day from Alfred G. Rupp, a New York broker. The film actress charged desertion and nonsupport. Mrs. Rupp and her mother, Mrs. Charlotte Smith, gave the only testimony.

"My husband left me, and our four year old daughter, and has refused to return," Miss Pickford told the court. "I asked him to return, but without avail." The actress' daughter was recently adopted by her grandmother, her name being changed to Mary Charlotte Smith.

NEW SHUBERT TO OPEN

BALTIMORE, Aug. 30.—The New Lyceum Theatre will open its doors to the public on next Monday evening. The Shuberts are booking the house. "Beyond the Horizon" will be the first production to play the house. Fred C. Schanberger is the proprietor and manager.

INCREASED LICENSE FEES FOR THEATRES AND CABARETS

Additional Fee of $5 Per Day for All Theatres Charging $3 and Over a Seat. Ticket Brokers to Be Taxed an Additional $25 Per Year

CHICAGO, Ill., Aug. 30. — Increased license fees, for theatres and cabarets, loomed on Saturday as the result of the action of the City Council, which met Friday afternoon.

The measures were passed with but few objections, but when Alderman Joseph O. Koester pointed out the huge profits being made by the cabarets, some of which are still selling liquors the council reconsidered its vote and ordered the entire subject referred back to Alderman Anton J. Cermack's revenue committee.

"Cabarets ought to pay between $1,000 and $1,500 a year," argued Alderman Koester. "It is all right to impose a fee of $50 per year on the saloon keeper, who is selling soft drinks until his lease expires, but it is manifestly unfair to allow the prominent cabarets to keep going as they do."

The theatres also received a blow when it was decided to attach an additional license of $5.00 per day for all theatres charging more than $3.00 for any seat.

Theatre ticket brokers will also be forced to pay an additional annual fee of $25.00 as will all theatrical brokers and agents.

Final report will be filed soon.

SAVAGE FILES ANSWER

That Paul Ker, plaintiff in a breach of contract suit brought against Henry W. Savage, Inc., was discharged from the "Head Over Heels," company because of his pro-German sympathies and anti-American utterances and attitude is alleged in an answer to the suit filed by the defendant in the Supreme Court last Friday.

According to the Savage company Ker began his contract with the musical comedy in August, 1919. After receiving a two weeks' notice, as provided in the contract, in October, Ker brought suit for the rest of the time he was to play, at $150 a week. The Savage company contends that Ker is a German subject and that he frequently expressed himself as being in sympathy with the cause and aims of the German Empire and opposed to those of the United States.

It is also alleged by the Savage company that Ker's attitude resulted in his being disliked by the other members of the cast, who said that they would leave the show if Ker remained. In order not to disrupt the organization, the two weeks' notice was given Ker.

Ker made a claim for salary for the unexpired term of his contract. The matter was submitted to arbitration. Louis Mann was arbitrator for Ker, and Harry Davis acted as the Savage arbitrator. The two decided on November 7, 1919, that the Savage company was justified in dismissing Ker and that there was nothing due him.

MOROSCO TO DO "CLAM DIGGER"

"Civilian Clothes," with William Courtenay, opened its second season on the road on Monday night, at the Broadway theatre, Newark. Courtenay will leave the show in a few weeks to begin rehearsals on Eleanor Hinckley's new play, "The Clam Digger," which Oliver Morosco will present here about January 1.

ARCHER RETURNS TO ENGLAND

William Archer, English dramatist, essayist and critic sailed last Saturday for home aboard the "*Aquitania*," to deliver a series of lectures. He returns around Christmas time to attend rehearsals of his new Asiatic romance to be produced by Winthrop Ames.

NEW MACK PLAY REHEARSING

"The Girl of the Dance Hall," the new Willard Mack play which A. H. Woods will produce early in September, went into rehearsal last week in the Eltinge Theatre with Lowell Sherman, Belle Bennett, and Robert McWade in the leading roles.

MOROSCO TO DO "GILDED CAGE"

"The Gilded Cage," by Anna Nichols, has been purchased by Oliver Morosco, who will give it an immediate presentation in Los Angeles. At present the producer has "The Humming Bird," and "Wait Till We're Married," both running in that city.

"HAYMOW" RISQUE BUT FUNNY

CLEVELAND, Aug. 24.—"Come Up in the Haymow," given its out of town premiere here by Al Woods, is all that the name might suggest and then some. It is divertingly naughty, risque to the extreme, but at the same time contains naught to command the blue pencil of the censor.

Wilson Collison, the author, has inserted such colorful scenes as a girl, young and pretty, standing in a haymow, attired in a birth-day suit and a horse blanket, and he gets away with it. To top this off, the young lady speaks such lines as: "I want one night of glorious sin;" "I tell you I am a lurid woman," and "I want to be compromised."

All this gives the play the earmarks of a sure fire hit, and when it finally takes its stand in a Broadway playhouse, Woods should chalk off another success to his credit.

Enid Markey plays the part of the baby-wife, while George Leffingwell is the naughty husband, who is most indiscreet. The plot concerns a mix-up in which this couple and another hold the center of the stage. It all results from a trifling matter, but it takes three acts, in which there are numerous complications and humorous situations, before matters are straightened out and all can end happily.

INSANE WOMAN GETS FORTUNE

Mrs. Anne Cody, confined in an insane asylum has been granted the estate of her husband, with whom, years ago, she appeared in circuses. They were known as "The Famous Codys" and gave a rifle shot exhibition. The will of her husband leaving her his estate had been contested by relatives on the grounds of her insanity, but she won the suits.

NO MORE CORK FOR TINNEY

Frank Tinney, at the conclusion of this season, will give up blackface entirely, according to Arthur Hammerstein with whom he has signed for five years. In his present vehicle, "Tickle Me," Tinney appears in black for only a few minutes in the first act.

POODLES HANNAFORD HURT

"Poodles" Hannaford, the equestrian clown of the Hippodrome, was forced to withdraw from the cast of "Good Times," due to an injury received while performing. His brother George has been substituting for him during the past week.

LOUIS HALLETT LOSES BROTHER

Frank S. Hallett, a brother of Louis Hallett, the agent, was killed by bandits outside of Minneapolis last week. Hallett was on a posse that was chasing auto bandits through the city, and was killed in an auto chase.

COLLINS IN "VAGABOND"

Billy Collins has been added to the cast of "The Royal Vagabond," and will play the hole created by Frederick Santley.

THEATRE CAUSES DIVORCE

CHICAGO, Aug. 28.—Christian D. Hemmick, theatrical manager, upon the plea that his wife objected to his being in the theatrical business, was today granted a divorce from Mrs. Alice Barney Hemmick in the Circuit Court. Hemmick is thirty-three, his wife being thirty years his senior. She is widely known in society both in this country and abroad.

According to her husband's complaint, it is alleged Mrs. Hemmick left him two years ago as a result of her fear that if he continued in the theatrical business he could not withstand the feminine temptations of the profession. She is in Paris.

The couple were married April 15, 1911. Hemmick was twenty-four at the time and she fifty-four. She was the widow of the wealthy banker, Clifford Barney. On many occasions she has startled the smart set with her innovations in the art of entertainment. She has written numerous amateur theatrical productions and met her husband when he acted in one of her plays.

When her husband died in 1904 he left her $5,000,000 and $2,500,000 to each of her daughters. Several weeks prior to her marriage to Hemmick it was announced that she had assigned all her property to her daughters, retaining only a life interest. This action was said to have been inspired by Hemmick, who resented insinuations that he was marrying Mrs. Barney for her great wealth.

"LADY BILLY" IS TUNEFUL

BRIDGEPORT, Aug. 25.—"Lady Billy," the new Mitzi Hajos starring vehicle, was presented here last night by Henry W. Savage and proved to be one of the brightest and most tuneful musical shows to grace the boards of this town in many a day. It is bound for Broadway, where it should settle down for a long run.

Zelda Sears is the author of the book and lyrics, while Harold A. Levy has thrown about all a web of delightful medoies. Not only does the author tell a story that is both amusing and interesting, but she has managed to inject into her plot other elements quite foreign to musical shows of today.

Mitzi Hajos has a part fitting to her special talents as one of the most popular of musical comedy actresses. In support are Beatrice Constance, Sydney Greenstreet, Arthur Uttry, Beatrice Collinette and Boyd Marshall, all of whom give capable performances. The chorus is large in number, containing many pretty faces and shapely forms. There is much good singing and dancing from the latter aggregation.

"THE TAVERN" IS NEW DALY SHOW

"The Tavern," a comedy by Cora Dick, in which George M. Cohan will present Arnold Daly, is now in rehearsal under the personal direction of the producer and is scheduled to have its premiere at the Apollo Theatre, Atlantic City, on Labor Day. It will appear in New York shortly afterwards. Dodson Mitchell will be seen in one of the leading roles and others in the cast are Elsie Rizer, Alberta Burton, Wanda Carlyle, Lucia Moore, Albert Sackett, William Jeffrey, Spencer Charters and Phillip Tead.

CIRCUS FREAKS HELD UP

Ellis Island is staging a circus show of its own among the features being a giant and giantess, a man with a brain like a cash register, and an armless individual who eats with his left foot. The freaks arrived here on the *Olympia* last week and have been temporarily debarred as persons liable to become a public charge pending the arrival of an agent from the circus they came to join.

"BROKEN WING" OPENING

The new Sargent-Aborn show, "The Broken Wing," opens at the New National Theatre, Washington, D. C., on August 30, with the following players: Inez Plummer, Alphonse Ethier and Charles Trowbridge. Paul Dickey and Charles H. Goddard are the authors of the show.

JEWISH ART THEATRE OPENS

The Jewish Art Theatre at the Garden Theatre is brought well within the fold of the commercial drama and in direct competition with the Yiddish theatres of Second avenue, judging from the presentation of "Silent Forces," a play from the French of Jean Aicard which opened the second season of the house. The crude and simple theatricality of the piece shows that the character of the original venture of the theatre has been considerably altered for the second season.

The action of the piece concerns an old watchmaker, wealthy, who has for years borne the brunt of his wife's insults and the abuse of a scapegoat son. The one ray of sunshine in his life is a daughter whom he loves devotedly. For her sake he is willing to put up with the tirades of the others.

The girl's mother is ambitious for social success and because of this fact demands that the girl break with her lover. When his daughter's happiness is thus threatened the old watchmaker suddenly develops a fighting spirit. His wife flourishes papers which, she says, will prove that the daughter's lover is illegitimate and that therefore the match is impossible. This causes the watchmaker in turn to produce papers which proves that he knows their own son is illegitimate. The rest of the piece is ground out in the same manner, effective, perhaps, but not artistic.

An event of the reopening of the house was the appearance of Rudolph Schildkraut, a veteran actor of the German Theatre, who has appeared in this country before in the Irving Palace and the Yiddish Theatre. He played the leading role and portrayed his character in a careful and competent way. The rest of the organization does not rank with that which accomplished such brilliant things last year. Of last season's cast the only ones to remain are Bina Abramowitz, Lazar Freed, and Henrietta Snitzer. Miss Abramowitz was the most important of these in the new piece and really vivified the almost lifeless part of a faithful servitor.

RUTH CHALMERS WINS CLAIM

Ruth Chalmers last week was awarded a claim for two weeks' salary against Charles Dillingham. The claim, filed recently with the Chorus Equity Association, resulted, according to the complainant, from her dismissal from the "Night Boat" company, after ten days of rehearsal.

J. MARTIN SIMONS, JR., ARRIVES

PHILADELPHIA, Aug. 26.—J. Martin Simons, junior member of the firm of Simons and Company, proprietors of the Central Trunk Co., and his wife, who will be remembered as Helen Elizabeth Biegemann, are the proud parents of a new baby son born on Tuesday, August 24.

MAKING PLAY FROM TABLEAU

Sallie Davis Gilliam, Carroll Levan, and Frank Folsom are writing a new musical comedy from Miss Gilliam's musical tableau, "Upside Down," which is to be renamed "My Virginia Girl," and produced by Arthur Beckwith.

EQUITY TO KEEP CONTRACT FILE

The Actors' Equity Association has notified managers that hereafter members will be issued three copies of a contract instead of two as heretofore. The third copy will be filed with the Equity as a matter of record.

"THE MIRAGE" IS SELWYN PLAY

The new play by Edgar Selwyn, in which Florence Reed will open the Times Square Theatre next month, has had its title changed from "The Love Woman," to "The Mirage," the original name of the piece.

DEAD RAT A THEATRE PASS

MARION, Ohio, Aug. 30.—Verner Hicks, proprietor of a local moving picture theatre, is aiding the city's campaign against rats in a novel manner. One dead rat will admit the bearer into his theatre.

STAGE HANDS STRIKE WILL PROBABLY BE AVERTED

H. L. Spencer, I. A. T. S. E. Official, Says Matter Will Be Taken Up This Week by James E. Lemke, International President. All But U. M. P. A. Members Grant 20% Increase

Despite the statement made early this week by William E. Monroe, newly elected business manager of the Theatrical Protective Union, Local No. 1, that "The men will take vacations on Wednesday if the managers' association which Ligon Johnson represents fails to grant an increase," the indications are that the stage hands' local union will not order a strike, as was intimated.

The principal indication that the local union would not declare a strike on Wednesday came from H. L. Spencer, assistant president of the I. A. T. S. E., the parent organization of the local stage hands' union, who stated that he attended the meeting of Local No. 1 last Sunday night and that he made arrangements with the local's officials to defer action until James Lemke, president of the I. A. T. S. E., who is out of town at present, returns some time this week and has a chance to pass on the situation that has arisen.

On the other hand, Ligon Johnson, acting for the United Managers' Protective Association, which now appears to be deadlocked with the stage hands' union over the wage scale agreement entered into last year—whether it was to operate for two years or only for one year—stated that it was impossible to deal with the officers of the local union because of the equivocal attitude they had assumed in the controversy. He is therefore waiting to treat with officials of the parent body, he stated.

At the headquarters of Local No. 1 it was announced last Monday morning that representatives of stock burlesque, wheel burlesque, Jewish stock, English stock, vaudeville, picture and novelty theatres, had granted their stage hands a wage increase effective September 1. The stage employees of these houses whose managers are not members of the United Protective Managers' Association, will receive an increase of from $3.50 to $7.50 per week. The number of men affected by the new wage scale, it was stated, is upwards of 1,250, or about seventy-five per cent of the stage hands that comprise the local membership.

That the members of the United Protective Managers' Association have thus far failed to grant the increase demanded by the members of the local union, the increase sought being about 20 per cent, is due to the managers' contention that they have a bona fide agreement with the union under the terms of which the present wage scale is to prevail for another year. Business manager Monroe, as well as other officials of the local union deny the existence of any such agreement.

In fact, Monroe stated that "Johnson has been repeatedly requested, both verbally and in writing, to produce evidence of a binding agreement, but up-to-date he has failed to do so." Monroe intimated that if the managers' association had been led to believe by former officers of the local union that the wage scale inaugurated last year was to operate for two years, the present officers of the local were not bound by the unratified actions of their predecessors.

Monroe further stated: "If we are obligated to go through with what the managers now claim to be a moral obligation, the managers are no less under a moral obligation to see to it that our members get more compensation in order to offset the increased cost of living."

But at the office of the United Managers' Protective Association, Ligon Johnson showed a reporter for the CLIPPER what apparently was a written agreement covering a period of two years, which was entered into last year between the managers' association annd the local union.

The agreement was in the form of a typewritten letter on the stationery of the local union and was signed by the following union members, all of whom were officers at the time: Harry L. Abbott, H. Palmer and Thomas J. McKenna. The introductory paragraph of the letter read as follows:

"This is the wage scale as agreed to by the committee representing Local No. 1, and you, representing the United Managers' Association of New York City, the same to be submitted to Local No. 1 for ratification and to go into effect on September 1, 1919, for two years."

Previously, on July 25, 1919, Ligon Johnson received the following notice from the union, the notice carrying the official seal of the local: "There has been a committee appointed to negotiate the wage scale with the managers' association, they are, President, J. McKenna, Business Managers, H. L. Abbott and H. Palmer."

After showing these papers to a CLIPPER reporter, Ligon Johnson stated that "the present union officials are quite aware of the existence of this agreement, but since their recent election to office depended on their obtaining an increase in wages for the members of the union, they have seen fit to not only deny the existence of a written agreement, but are also bent on repudiating it."

At the election held by the local union last June, almost a new roster of officers was elected for the ensuing year. Just four of the thirteen officers elected were holdovers. These are E. H. Convey, re-elected secretary-treasurer; James Crockwell, sergeant-at-arms; James Tierney and Charles S. Murphy, trustees.

The present officers, those they succeeded and the length of service of the former officers are as follows: Edward P. Gately, president, vice Thomas J. McKenna who served three years; Frank Stein, vice-president, vice John Ellis, one year; E. H. Convey, secretary-treasurer, re-elected; J. C. McDowell, corresponding recording secretary, vice Gus Durkin, two years; James Crockwell, sergeant-at-arms, re-elected; William E. Monroe and Harry Dignon, business managers, vice Harry L. Abbott and Harry Palmer who served four and three years, respectively; Ulster J. O'Mallon, William Reilly and Joseph Strauss, members of the executive board, the latter the floor member, vice M. E. Kelly, Walter Bass and W. Tighe, who served one year, four years and one year, respectively; Joseph Magnolia, chairman of the board of trustees, who succeeded James Tierney as such; other members of this board are James Tierney, vice T. Duffy, and Charles S. Murphy.

The local union began negotiations for an increase early last month. The tentative demand was for a 33 1/3 per cent increase. Johnson wrote the union that it would be impossible for the members of the managers' association to meet the union demands, pointing out in his letter that there was an agreement which he claimed still had a year to run. The union however appears to be bent on getting an increase.

TO SUBSIDIZE THEATRE

PARIS, Aug. 26.—The movement to subsidize another "popular theatre" here is gaining in strength daily, and it is most likely that the "Federation du Spectacle" will select a site shortly in order to have the new playhouse opened next winter. The plan is to present both popular and classical plays, but greatest consideration will be given to young authors, and especially those belonging to the authors' syndicate. The greatest feature of the new theatre will be the price of admission which will not exceed three france, even for box seats. The minimum price for an evening of thrills will be half a franc, or four cents at the present rate of exchange.

BIG CHANGES IN PALAIS ROYAL

Paul Salavain and Gil Boag, it was learned early this week, will have spent approximately $50,000 in altering and redecorating the Palais Royal by the time the restaurant opens, as scheduled, on Sept. 16. The stage is being ripped out and in its place a huge water cascade will be installed.

The revues that formerly held forth there have been eliminated. Instead Dorothy Dickson and Carl Hyson have been engaged to do specialty dances every evening from 12 midnight to 1 a. m. In addition Paul Whiteman's Orchestra will play throughout the evening. Whiteman and his orhcestra are at present playing at the Hotel Ambassadore in Atlantic City. They formerly played at the Alexandria Hotel in Los Angeles.

The cover charge at the Palais Royal will be $1.00, and the Hysons (Dorothy Dickson is Mrs. Carl Hyson in private life), besides receiving a guaranteed weekly salary will also receive a percentage of the cover charges. Both appeared in the "Lassie" show which recently closed here at the Casino theatre. And they will not be with the show when it begins its road tour in Pittsburgh on Sept. 6. Alice Maison and Billy Reardon have succeeded them in the cast of "Lassie."

Miss Maison formerly appeared in the show at the Marigold Gardens in Chicago and more recently was one of the Mack Sennett Bathing Girls. Reardon was last seen here in the Elsie Janis show.

TO BUILD MOTION PICTURE PLANT

Announcement of another motion picture project for New York was made yesterday by John J. Livingston and William J. Griffing, who say they and associates will build a huge studio within twenty minutes of Times Square that will accommodate thirty-five companies working at the same time. The idea is to rent their studios and everything needed in picture making by the day, month or year to producers who have not their own plants. Among the officers or directors are: Edward M. Briggs, William J. Cullen, A. L. Judson, William Dewey Loucks, George Van Tuyl, Jr., and Joseph Clement.

NEW DATE FOR HOFFMAN'S SHOW

"Welcome Stranger," the Aaron Hoffman comedy which was scheduled to open next Monday night at the Cohan and Harris Theatre, has been postponed by Sam H. Harris, the show's producer, and will not open here until September 13.

The show has had a very successful run at Cohan's Grand Opera House in Chicago, which is scheduled to house "Honey Girl" beginning next week. The latter show, also produced by Sam H. Harris, has had successful run here at the Cohan and Harris Theatre.

JACK STROUSE

In the revue at the Century Roof, New York, in the "Merry Rounders" perpetrating "Some Nonsense" under the management of the Messrs. Shubert now in his seventh week. The press says, "Singing merry songs in a merry way."

"Despite being billed as 'Some Nonsense' his entertainment is not at all nonsensical but highly amusing."

"MISS CHARITY" A SIMPLE MAID

"Little Miss Charity" will make her bow to Broadway on Thursday night at the Belmont theatre. On last Friday evening she completed the last lap of a long journey, which began sometime last season far out in the sticks, at the Columbia theatre, Far Rockaway. While the audience at that playhouse received her graciously, she may find a different welcome in store, when once she takes her stand in a metropolitan playhouse.

"Little Miss Charity" is not what one of New York's sophisticated theatre-goers would call a classy dame; she has little of the flash and speed associated with, and deemed essential to the success of a Broadway girl and music show. She is somewhat old-fashioned, rather more or less uninteresting, and shows little sense of humor. She is not even pretty; just a plain sort of body, who is entirely too proper. There is never a naughty word, and never once does one see her shapely leg above the knee. Such a show may score; it will be a novelty, that is true, but then who wants to see such novelties?

Perhaps there will be some who will see her at the Belmont who will remember the short story of Edgar S. Franklin, in which a trio of crooks strike an easy thing and then surprise themselves by suddenly deciding to follow the straight and narrow path. Well, about this plot Eddie Clark has worn his stage version and cut his lyrics to fit, while S. R. Henry and M. Savin have supplied the songs. R. G. Hernson, the producer, then hit upon the idea of billing the finished product as "a nineteen twenty-one model musical comedy," and "a new inspiration for Old New York."

The story concerns a young lady who would be a fit subject for psycopathic observation. She advertised for a good looking man to manage the millions her father left her. Of course, she is swamped by applicants. Among the latter three crooks. She hires the trio, who immediately plan to make off with the money. They would have to, but for their conscience playing them a trick. They see the evil of their ways and decide to administer the estate in the behalf of charity. There you are, that is all there is, and that is sufficient.

Continuity is absent, humor creeps in from time to time, and once in a while there is a song or a dance. There are several scenes, however, which are pleasing to the eye.

One of the best performances of the evening is given by a chorus girl, Mildred Quinn. She is possessed of charm and dances far more gracefully than any other member of the chorus. Juanita Fletcher plays the leading role. In support are Henry Vincent, Frederick Raymond, Jr., Frank Moulan, Majorie Gateson, Dora Mayo, Edna Shaw, Bernard Wells, Jere McAuliffe and Lillian White.

LEADING MAN IN MARITAL TANGLE

SAN FRANCISCO, Aug. 29.—Del S. Lawrence, former leading man at the Majestic theatre, got himself into a marital tangle which may lead to the Grand Jury's investigation of his recent marriage in Arizona to Vilma Steck, his leading lady. Lawrence, whose right name is Landon Stone Gans, appeared before Judge Murasky in the Superior Court here this week in response to an order to show cause why he has failed to pay six months' alimony to his former wife, who claims she was his fourth.

According to a marriage license produced by Lawrence, his former wife and her attorney allege that he married Miss Steck in Arizona while the former Mrs. Lawrence's suit for divorce was still pending in the courts here. Lawrence maintains that he secured a final decree of divorce from his wife in Arizona before he married Miss Steck. Mrs. Gans, however, stated that neither she nor her attorney had ever been served with papers in her husband's divorce suit.

Mrs. Gans filed suit for divorce May 26, 1919. Lawrence was ordered to pay her $30 a month alimony for the support of their two children, both of whom were awarded to her by the court. Now she claims that he is in arrear for six months' alimony. The judge took the matter under advisement.

FIDELITY FACING POSSIBILITY OF SPLT IN MEMBERSHIP RANKS

Members Express Fear As to Their Status in the Theatrical World If the Equity Declares in Favor of the Closed Shop

The Actors' Fidelity League is facing the possibility of a split in the ranks of its membership, a number of whom, it is said, have expressed themselves as dissatisfied with the manner in which the organization is administered. With this in view officials are making a strenuous effort to dispel factional differences.

The claim that the organization is run solely for a clique of stars is responsible, it is said for the attitude taken by a certain faction who characterize themselves as the "small-fry." These last named players, however, it is said, lay their chief grevience to the fact that they have been neglected, insofar as the securing of engagements are concerned.

According to these members, officials of the League promised them, at the time of joining the organization, that they would be aided in obtaining employment. Many of the members, it is said, have not worked since the strike. Several, it is said, have openly declared themselves in favor of a new set of officers.

In addition to this, those players concerned in the dissenting faction, hold that they are being kept in ignorance as to what the League plans to do in the event of the Actors' Equity forcing a closed shop. These members feel that a meeting should be called and the whole affair discussed. They claim that they have been told by the executive to "have faith," and they would be provided for.

As a means of forestalling an actual clash a long list of social activities has been entered into, the first of which was held in the Henry Miller theatre Sunday evening. About a hundred members attended, including Louis Mann and Henry Miller. George M. Cohan, however, was again absent.

Those present were addressed by Louis Mann, who informed them, it is said, that at future affairs each member might invite a guest. That guest, if possible, they were told, should be a member of Equity. In as much as officials of the League predict a break in the ranks of the Equity membership over the closed shop issue, it is said, the "Fido" organization plans to make a play for those whom it is expected will quit the A. C. A.

No official mention of the closed shop was made at the meeting. However, it was learned that both George M. Cohen and Henry Miller are much perturbed over the issue, inasmuch as they are no longer members of the P. M. A. Cohan resigned last Fall when he was elected to the presidency of the League. Miller recently resigned when he took Cohan's place as executive.

SHUBERTS SUE FOR RATH BROS.

The Shuberts applied to the Supreme Court last week for an order to show cause why the Rath Brothers, George and Richard, should not be restrained from appearing in Flo Ziegfeld's new Midnight Frolic atop the New Amsterdam Theatre. The application to the court follows a series of conferences between William Klein, the Shubert attorney, and Flo Ziegfeld, during which the former tried to convince the latter that the Shuberts have a contract with the Rath Brothers which still has a year to run. But Ziegfeld stood pat, and a court action was begun by the Shuberts.

In his affidavit in support of the application Jake Shubert sets forth that the Rath Brothers originally entered into an agreement with the Shubert Theatrical Company, of which Jake Shubert is vice-president, July 2, 1918. The contract was for one year from October 1, 1918; the salary $225 per week and twenty weeks' work was guaranteed. Previously the Rath Brothers had been appearing for the Shuberts at their Sunday night concerts and receiving $75 for their services. Last year, however, the old contract was nullified by mutual consent and a new contract entered into.

Under the terms of the new contract the Shuberts engaged the Rath Brothers for one two years longer; that is to say, they were to work one year at a slight weekly increase, with an option on their services for the following year. But the Shuberts had to avail themselves of the option by notifying the Rath Brothers in writing by no later than July first of this year. This Jake Shubert says they did in a letter he says he wrote to the Rath Brothers on June 7, 1920, addressing the letter to the Detroit Opera House.

J. VICTOR WILSON TO PRODUCE

J. Victor Wilson last week quit his job as press agent for the Strand to enter the producing field. His first production will be "The Trust." It will open in Baltimore at the Academy of Music next Monday night with the following cast: Asta Souvorina, Ethel Von Waldron, Rosa Navert, Escamille Fernandez, Douglas Garden, Rodney Hilderbrand, John McMahon and Mark Harrison.

WINTERGARDEN CHANGES

A number of changes in the cast of "Cinderella on Broadway" took place this week. Mjaries, the wire walker who was featured in the circus scene left as well as Tarzan, the chimpanzee impersonator. Mjaries goes up to the Century roof and Tarzan is to take a route in vaudeville.

Marie Dressler joined the Wintergarden show on Monday.

ZIEGFELD SAYS HE WILL SUE

Flo Ziegfeld early this week stated that he had instructed his attorney, Walter Hirsch, to bring proceedings against Marty Sampter, who, Ziegfeld claims, is using copyrighted scenes and material from last year's and this year's "Follies" in the "Hitchy-Koo" road show which Sampter is presenting.

Ziegfeld stated that his investigation has disclosed that the scene in the osteopath's office and the "Melody" number, both of which were part of last year's "Follies", are included without his permission in Marty Sampter's "Hitchy-Koo" show, and in addition there is included in the show the "Ford Family Party" scene which is part of the current "Follies."

W. C. Fields, who wrote and takes part in the "Ford" scene in the current "Follies," according to Ziegfeld, went over to Newark last week for the express purpose of witnessing a performance there of Sampter's "Hitchy-Koo" show. When he returned he informed Ziegfeld that he had witnessed the scene in the show.

Thus Ziegfeld was very much aroused early this week over what he characterized as "Sampter's brazen nerve" in using copyrighted material without permission.

A statement from Sampter was not forthcoming early this week because he could not be reached.

BETTY DONN, PRIMA DONNA SOPRANO
IN
"PORTRAITS MUSICALE"
B. F. KEITH'S RIVERSIDE THIS WEEK
BOOKED SOLID KEITH VAUDEVILLE EXCHANGE

"BROADWAY BREVITIES" A HIT

ATLANTIC CITY, N. J., Aug. 31.—More competition, or what will prove to be competition, for the "Follies" arrived on the revue horizon last night at the Globe theatre when George Lemaire's "Broadway Brevities" bowed from behind the footlights to a crowded house, which despite the heat, received the piece with enthusiasm."

The "Brevities," suffering somewhat from insufficient rehearsal, and cumbered a little with material that proved old and only mildly interesting is nevertheless a music and girl revue that will no doubt please large audiences, much that is clever and much that is humorous makes up the body of the piece, to say nothing of Bert Williams, Dave Seed, Eddie Buzzel, Bettie Parker and last but by no means the least Ula Sharon.

Bert Williams as of old entranced his audience with his lugubrious drolleries, his "Misery" songs and specially with his monologue on his own feet, which culminated in a song of rare fun entitled "Cruel and Brutal." In Ula Sharon, Mary Eaton now in the Follies will not only find a rival, but a very dangerous, charming and capable rival. In her first number, Miss Sharon sustained a heavy fall through inadvertently stepping upon a flower. Her recovery was so lightning-like and so thoroughly sportman-like that, even if she had not followed her misadventure with some exceptionally graceful dancing, hearty applause most certainly would have been her reward. With a winsome face, a winning personality, and beautiful dancing she ranked last night as one of the most important people in the show.

Of the music it must be said that though it is satisfying and tinkling it is for the most part reminiscent. Several numbers made separate hits. Of these one was "I've Got the Stable Door Blues" novelty song and smart of lyrics.

Of the sketches "A Summer Kitchen" proved to be the best, literally "a riot," "Ninety Days From Broadway," with Bert Williams and George Lemaire for cast came next, followed by a pantomine of rare possibilities when fully developed in which Ula Sharon and Frank Devoe presented a fascinating interpretative dance. Another entertaining sketch which finally brought Bert Williams to his best work was "A Smart Bootery," and sharing the honors with him was George Lemaire. In this skit, Bert Williams described banquet in such fashion that many lips began to move slyly in appreciation. Mr. Williams, by the way, has several new and amusing songs two of which are "Where did Tosti go When He Said GoodBye" and "Some Where The Sun Must be Shining for Me, as But Where" and of course his now famous "The Moon Shines on Moonshine."

One of the genuinely amusing travesties which came to light almost at the end of the evening was "What happened to the original six Florodora Boys" all in all the "Broadway Brevities" is an all around entertainment of high quality, lavishly costumed, invitingly staged, peopled with many good looking girls, and well done, only—well, one wonders whether the girls in the snow capped mountain scene weren't just a wee bit chilly.

"HAYMOW" HELD OVER

"Come Up in the Haymow," the new Al Woods' farce which was tried out in Cleveland last week, has scored such a hit that it has been held over for the second week.

In it Wilson Collinson has another risque but funny farce to his credit.

"DEAR ME" TO RE-OPEN

"Dear Me" will reopen in Davenport, Iowa, September 5 for a tour preliminary to opening here during the holidays. Grace La Rue and Hale Hamilton are the featured players.

COLLIER OPERATED ON

Willie Collier is confined to his home as the result of an operation for the removal of a growth in his side. He is expected to be out and around in a week or so.

VAUDEVILLE

PANTAGES OPENS NEW HOUSE IN TORONTO

FIRST OF HIS EASTERN HOUSES

TORONTO, Ont., Canada, Aug. 30.—The new Pantages Theatre here, classed as the best and most beautiful theatre housing vaudeville in the Dominion, was opened with auspicious ceremonies on Saturday night, August 28th, with Sir Thomas Lipton as the special guest of honor. The theatre which is built according to the latest pillarless style, is to play full weeks of vaudeville on the style of the western houses controlled by Pantages.

There are also to be several new houses elsewhere in the east, now about ready to open. These houses built by George W. Miles, of the Miles Circuit, are booked by the Pantages offices as well as the western Miles houses. One of these houses will be the Royal in Akron, Ohio, and another the Miles in Schenectady. These two will be opened on Labor Day, Sept. 6th. Schenectady will play splits with another New York State house, as yet unannounced, while Akron is to play full weeks.

These houses give Pantages a foothold in the east, and also add to the number of weeks he can book, now amounting to about fifty. If plans for the building of an eastern circuit reach final materialization, the number will be increased to about seventy.

HALSEY ST. OFF KEITH BOOKS

The Halsey Street theatre, formerly booked from the fifth floor of the Keith office, was taken off their books last Saturday. Arthur Blondell, who had booked the house, refused to make any comment regarding the change. It is stated, however, that the Loew office will take over the bookings, inasmuch as Frankenthal, who owns the Dekalb which they formerly booked, also controls the Halsey, and that the Keith office did not desire to book either the Halsey or the Dekalb.

PRESS ROOM RE-DECORATED

The press room of the Orpheum Circuit on the tenth floor of the Palace Theatre Building, has been re-painted and re-decorated and is in the future, to be used for a meeting room for the Board of Directors.

The Publicity Department in charge of Frank Conway and Arthur Brin, is now back in the room formerly occupied, on the same floor.

WILLARD MACK FOR VAUDEVILLE

Willard Mack, actor-playwright, and Barbara Castleton, motion picture star, are to be seen shortly in a new vaudeville act, with a cast of five, and a Northwestern playlet as the vehicle. The act will play the United and Orpheum time under the direction of Frank Evans.

CLAIMS HER NAME IS USED

Anna Fredricks has complained that Harry Langford still continues to use her name in the act "Shopping" although she severed connections with Langford and the act at the same time.

EMPRESS, DANBURY, OPENING

DANBURY, Conn., Aug. 30.—The Empress Theatre, owned and managed by J. A. Collins, will open on September 2 with a five-act vaudeville and picture bill.

ELNER & NASH IN NEW ACT

Matt Elner is to team up with Lawrence Nash, a cousin of Joseph Santley, in a new song and dance act.

GETS THE MONEY FIRST

CHICAGO, Ill., Aug. 28.—Frint George is giving Waukegan, Ill., the time of its life. Frint has a vaudeville theatre there and is unable to secure feature films or comedies, due to the fact that the opposition is so great it has frozen him out of the film end of the business.

Retaliating, George has booked a strong array of vaudeville talent, consisting of seven acts, and he presents three shows on Sunday only. He has secured acts from the Majestic and Palace theatres in this city and is reported to be taking nearly all of the spare money out of Waukegan by his one day vaudeville show. George is the traveling representative of the Western Vaudeville Managers' Association.

AMUSEMENT INDUSTRIES FORMED

SAN FRANCISCO, Aug. 28.—The Allied Amusement Industries has been formed here. The representatives of the different interests affected have formed a committee of twelve members, of which Irving Ackerman has been made chairman. An executive committee of four includes Ackerman, Homer Curran, Ralph Pincus and E. D. Price. Among the vaudeville and picture houses represented are Marcus Loew, Pantages, the California, Imperial, Portola, New Mission, New Fillmore, Progress, Realart, Associated First National Pictures and Famous Players-Lasky.

NEW ACTS

Jean White, formerly with Frank Tinney in "Sometime," is to be seen on the big time soon in a new act written especially for her by Howard J. Green and Milton Rocky.

"In Old Madrid," a five-people comedy act, with Claude West, produced by Harry Sauber, opened at Passaic on August 30.

"My Dream Girl" a seven people act, produced by Green Wald and Manning, featuring Beryl Burton, opened August 23 at Richmond, Va., on the United Time.

SAYS CLAIM IS UNFOUNDED

In a telegram sent by Dorothy Wahl to the CLIPPER, Miss Wahl says that Rose Clare's claim regarding the infringement of her act, "The 1950 Girl," is entirely unfounded.

According to Miss Wahl's wire her numbers were written by Billy Tracey and Leo Wood, and used by Tracey and Wahl eight months ago. She says that she can prove that the School Teacher poem is solely Billy Tracey's and originally done by her.

MORE EXPENSES FOR THE ACTOR

As a result of the settlement of the baggage strike, theatrical people in making jumps will have to pay 25 cents more a trunk. The strikers returned to work Monday with a twenty-two per cent increase—two dollars less a week than they demanded. The increase of 25 cents a trunk will just about provide the amount necessary to meet the wage increase.

SOUTH NORWALK OPENING SET

SOUTH NORWALK, Conn., Aug. 30.—The Palace Theatre here opens its vaudeville season on September 2 with five acts and pictures. The theatre is managed by Oliver Hamilton, being booked from New York by J. Robbins.

E. T. SETON FOR VAUDEVILLE

PORT CHESTER, Aug. 25.—Ernest Thompson Seton, author, naturalist and lecturer, is to take a flyer into vaudeville where he will try lecturing, and will open at Proctor's Theatre here on September 9.

REMODELLING THE JEFFERSON

The Jefferson theatre, 14th street and 3rd avenue, is closed this week during alterations and remodeling prior to its opening as a Keith house, on September 6.

MUSICIANS TRY TO MAKE ACTS CANCEL

COMPLAIN OF INTIMIDATION

CHICAGO, Ill., Aug. 30.—There are no signs of a settlement of the present troubles of the musicians and outlying motion picture houses and it is predicted that the strike will continue throughout the winter months. The managerial forces, banded together into one solid organization, are fighting the strikers by refusing to grant them any kind of an increase.

However, the musicians continue to pick on the vaudeville actor, attempting to prevent him from appearing in any of the motion picture theatres where the strike is on and try in all sorts of ways to intimidate them. The vaudevillians are refusing to obey any orders or laws laid down by the musicians and are living up to their contracts. All vaudevillians who are members of the National Vaudeville Artists or the Four A's, are sending their complaints into their respective organizations, as they fall a victim of the blow handed them by the musicians. Just what courses the actors' organizations plan to take is unknown, but it is said that both will act in the matter, attempting to force the musicians to cease troubling their members.

A number of acts, fearing violence at the hands of the striking "pit" men, have refused to fulfill contracts and this also is causing local booking agents and agencies no end of worry.

It is said the individual musician is willing to return to work and "throw up the sponge," but the "powers that be" in the Chicago Federation of Musicians are forcing them to remain out.

"The fight is on and it will be a very cold day before the musicians win," stated one of the battling managers to the CLIPPER representative.

A MYSTERIOUS DIRECTOR

B. W. L., the initials of the unknown director that appeared as musical director for the Mosconis last season, will appear again as conductor for George Jessel in the latter's forthcoming pretentious vaudeville revue as presented by Lewis and Gordon.

HALL SKETCH GETS LONG ROUTE

David S. Hall and Company in "What Really Happened," a three-scene comedy sketch which has been playing the big time, has been routed over the Loew circuit for 45 weeks, beginning Oct. 4.

MOSS OFFICES MOVED

The B. S. Moss offices were moved last Friday from the Broadway Theatre Building to the 7th floor of the Palace Theatre Building. There was a reception and entertainment held in the offices during the entire day.

LEVAN IS MUSICAL DIRECTOR

J. Carroll Levan, composer, is musical director for Eddie Leonard's new act which is the headline at the opening of the Jefferson as a Keith house on September 6th.

CLAIM STORY INFRINGEMENT

Shriner and Fitzsimmons have complained to the M. V. A. that Bob Milliken is using one of their stories and ask that he be notified to discontinue the same.

NEWPORT & STIRK BOOKED

Newport and Stirk have been booked for thirty-five weeks over the Loew circuit.

N. V. A. COMPLAINTS

Bob Milliken, against whom Shriner and Fitzsimmons made a complaint regarding a story used, has in reply, turned the matter over to Mrs. E. Hampton, of Hampton and Blake, who gave him the bit in question.

Mrs. Hampton has made counter charges against Shriner and Fitzsimmons, saying she holds the copyright on the material and asks that Shriner and Fitzsimmons be notified that they discontinue the complained of story.

Azimos Brothers have made a complaint against The Aerial Valentines regarding the usage of the "whirling propeller" which consists of two rings affixed to the end of a revolving shaft.

The Valentines in reply state that the apparatus was invented in Germany by a German, is anybody's property, and furthermore, is used by Wille Brothers, Myers and Sandy.

NEWARK A WEEK STAND

Beginning this week Proctor's Newark theatre, the Palace, will inaugurate a big time policy, playing eight acts of vaudeville, as do all the other Keith big time houses for a full week. The Palace formerly played under the Proctor banner, but will hereafter play Keith time, opening this week with the following acts: The Exposition Jubilee Four, Morris and Campbell, "Moonlight," Belle Baker, Georgie Jessell and Co., Billy Glason and Walter Manthey and Co.

NEW WHITING & BURT ACT

Whiting and Burt will open a miniature comic opera entitled "Little Miss Melody," at Mount Vernon, September 6th, and play Newark the following week.

The dialogue and lyrics have been written by Jack Lait and the music is by Gus Edwards; in addition to Whiting and Burt the cast will include, Steven McNally, Maxwell Dinus, Irving Rose, Kaye Bigelow, Hettie Harris and Marjorie Sweetser.

"FALL OF EVE" DELAYED

The "Fall of Eve" company could not open at Keith's, Youngstown, O., Aug. 30, owing to C. Carroll Clucas arriving two days late on the *S. S. Philadelphia*. Mr. Clucas has been spending the summer in Norway and Sweden.

DAVIS OPENS SEPT. 6

PITTSBURG, Pa., Aug. 30.—The Davis theatre, housing Keith vaudeville, opens its season of big time vaudeville on September 6, the bill including the following acts: Rekoma, Rae Eleanor Ball and Brother Claude and Fanny Usher, Frank Hurst, and Sylvia Loyal.

STEINWAY REOPENS

The Steinway Theatre, Long Island City, which had been closed during several weeks while undergoing extensive alterations, reopened last Sunday, continuing the same policy of feature photoplays and vaudeville acts booked by Allen and Green.

CLAIMS TWO WEEKS' SALARY

Wilfred Jessop has filed a complaint against Tommy Van and his act "The International Revue," claiming that he was discharged from the latter without the customary two weeks' notice, and asks for salary for that time.

CLAIMS "THE BIGGEST LIE"

Johnson and Rollison have entered a protest against Wells Virginia West using a gag about "the biggest lie" which the former claim was written for them by Arthur Horwitz in 1914.

TORRINGTON TO OPEN 6TH

TORRINGTON, Conn., Aug. 30.—The Alhambra Theatre, this city, will reopen its vaudeville season on September 6 with a five-act vaudeville bill.

VAUDEVILLE

SHOW REVIEWS

(Continued on Pages 10 and 11)

PALACE

The Kinograms shown before the first act were much worse than any seen in a long time, being very dark and poorly photographed; by way of contrast, the "Topics of the Day" were better than usual.

Redford and Winchester, with their juggling acts which has been frequently reviewed, went over nicely taking three bows.

Very few acts do any more than get over in the number two spot, but let it be recorded that Scanlon, Denno Brothers and Scanlon, were a positive riot and came near wrecking the show; they scored the biggest hit of any act in this spot at the Palace this season, with one exception, and at that, honors are about even. The girl is exceptionally clever as a dancer, the harmony singing more than musical, and the ensemble tap dancing as near perfect as possible, the taps sounding as if one person were dancing. A decidedly classy hit worthy of a better spot.

Billy Arlington and Co. scored heavily at the finish and were the recipient of many laughs throughout the act; the impression of Italians singing "Chilly Billy Bee" was exceptional in its rendition and deserving of the hand it received. The beginning of the act drags a little due to a lack of snap and waiting a little too long between the gags; vaudeville is faster than burlesque and when Arlington realizes this and the act hits the pace, it will be considerably improved; it is mostly hokum, but well delivered. Several bows were taken and a very short poem delivered by Arlington for an encore.

Frank Hurst entered at this point, said "Welcome Home," sang his special opening, a number of published songs, and concluded with his special closing.

Clark and Bergman closed the first half and scored strongly, the Crispi Sisters aiding materially with their dancing which found decided favor. The girls are graceful and accomplished.

Both Clark and Bergman have a pleasing positive personality and work with a grace and assurance of finished performers. The vegetable song, not heard by the writer before, has a nifty lyric and was a hit. Miss Clark looked well in several changes of costume.

Some pictures of ball players, including Babe Ruth, parts of which were taken with a high speed camera, were shown, but were received with out mild interest by the auditors.

Bert Errol went over big and displayed a new creation of a gown of green and brilliants, set off with orange and yellow ostrich plumes and a head dress of plumes, which received a hand; his opening gown was also new and looked pretty. A number of bows and a speech, short, but to the point.

Nora Bayes did the same act as last year with one exception, and was as big a hit as last week, with no exception. The change referred to was the "Japanese Sandman," which Miss Bayes put back, and from the artistic manner of its delivery and the effect from the front, Miss Bayes should leave it in as long as possible, for in her hands, figuratively speaking, it is a classic.

The business and staging of this number is the quintessence of artistry. Several encores and a couple of speeches had to be made before the audience would consent to Miss Bayes' departure, and no doubt, as she says, she "enjoys it," so do we.

The Zarrell Brothers had a tough spot, the house was but half full. Under the circumstances, they did well enough with a number of hand-to-hand stunts and concluded with a half revolution backwards, from a hand stand, over the understander's shoulders, to a double hand-to-hand stand on one hand of the understander, caught at the conclusion of the semi-revolution.

H. W. M.

ROYAL

Prevost and Goulet started the bill with an acrobatic offering which occasioned a fair round of applause.

"Frivolous Fancies," introduced Dick Himber and Helen Patterson. Although placed at a disadvantage in the second spot the act went over well, entailing quite a little pep and the singing of popular numbers in a little different manner. Himber caught the fancy of the audience with his efforts on the violin, while his partner is a shapely little Miss who danced cleverly.

Bert Melrose never went better, and his pantomimic chair and table novelty had the audience giggling from start to finish. His fall has been imitated by any number of acts, but there is no one who can get as many laughs out of it as he can.

Harry Anger and Netta Packer, with their rapid-fire chatter, scored one of the hits of the program. Anger is anything but what his name implies, and his merry quips seldom missed fire. Miss Packer served as a good foil for his comedy and scored individually in her attempts to make Anger love her. The turn closed to a storm of applause.

Although "The Dance Duel," which features Frances Pritchard, is a clever singing and dancing act, it was slow in getting under way. The prologue is a novel one, but the turn won no applause until Miss Pritchard and her two assistants, Tierney and Donnelly, started their dancing. From then until the finish of the act the applause came freely. Miss Pritchard is a lithe and graceful dancer, and could not have made a better choice in the two chaps she has with her.

Following "Topics of the Day," came "Babe Ruth," the prolific buster of bingles, in a picture reel, taken by the new process of slow motion photography. At least the start of the picture came, but before the "Babe" had a chance to bat, the camera went blooey-blooey, slowly sputtered, and died down.

Herbert Brooks proceeded to make the audience forget the disappointment at not seeing how the home-run king does it, by puzzling them with a series of card tricks. Brooks would be a bad man to invite to a chair in penny-ante, as he showed how easily he could pull a royal flush from a deck of cards in his trouser's pocket.

Laura Pierpont, in "The Guiding Star," an Edgar Allan Woolf playlet, staged by Taylor Granville, scored a success. As a delineator of different characters, Miss Pierpont showed herself to be a finished artist, able to hold her audience tense with her pathos, and make them laugh at her comedy. The piece deals with the eviction of an aged couple from their home. While making ready to leave, their thoughts are centered on their daughter who had run away two years previously. To the mother she typifies all that is good, while the father pictures her in a different light. Miss Pierpont portrays the different characters as visualized by her parents, a girl of loose morals, and a salvation army lassie. Eventually, however, the missing daughter does in reality come home, the happy daughter-in-law of the man who was to evict her parents. The parts of the mother and father were well played, while a brother of the missing girl, as a young yokel, got over a number of laughs by his comedy.

George Lane and Tom Moran were in a good spot and took advantage of it by scoring one of the hits of the bill. The nut antics of the comedian of the team had the house screaming.

Rosini held the greater part of the audience until the finish of his act, which entailed a number of tricks of magic.

J. Mc.

COLONIAL

Bessye Clifford has an artistic posing act in which her pulchritude is inserted into multi-colored scenes that are flashed upon the screen. For a close she represented the Statue of Liberty.

Chung Hwa Four is a distinct novelty in singing quartets. The four Orientals harmonize well, and their enunciation is almost perfect. Their impression of a newsboy quartet singing "Roll Those Bones," was particularly well received, while they injected a great deal of humor into a Scottish number. Not only did they appear in kilts, but they gave an impression of the highland fling that scored heavily.

Charles B. Middleton and Leora Spellmeyer offered "Lonesome Land," a piece, which although a little too melodramatic in spots, got over well through the capable acting of the two featured players. Middleton represents a cow-puncher greatly desirous of marrying a certain girl, and also desirous of keeping from her the fact that her dead brother had committed a wrong. As a last resort he is forced to kill a fellow worker who is about to give the girl the facts. Middleton won quite a number of laughs by his characterization of a backward lover, and also scored in a ballad.

Clayton and Lennine won a number of laughs with their songs and comedy. One of the team portrays an English fop, and most of the laughs were caused by the manner in which his partner ridiculed him.

Mabel Berra offered a repertoire of songs, assisted by Harry Newman at the piano. Her first offering was a Chinese lullaby, after which she rendered a kid song in good style. Her third and last number, an impression of Mme. Galli-Curci singing an aria from La Traviata, occasioned a most emphatic burst of applause.

The operator of the motion picture machine evidently feared to take a chance on "Babe" Ruth and passed him, the slow action picture featuring the Yankee ball player being dropped to the end of the program. There was a delay of several minutes, but finally the screen went up for the following act.

Will Morrisey's "Buzzin' Around" went well from start to finish entailing some clever comedy and catchy tunes. Jack Norton and Rhooda Nichols were featured, and were ably abetted in the action by Billy Taylor, and a clever little toe-dancer, billed as "Sunshine" Mae. Among th ebits that scored was a buresque on "The Son-Daughter," and one on the filming of a screen "vamp." The act has plenty of "pep," does not lag, and at its conclusion got the best hand of the evening.

Senor Friscoe is an artist with the xylophone and he was so well received that he had difficulty in getting off. Following several selections he asked for requests from the audience. His offering ranged from classical to ragtime, and he went big with both.

The Equilli Brothers, in an equilibristic offering, went over exceptionally well and held the audience throughout their turn. The curiosity of the patrons as to how "Babe" Ruth hits his home runs was finally appeased, the reel taken by the process of slow motion photography bringing the program to a close.

J. Mc.

TOLEDO HOUSE OPENING

TOLEDO, Ohio, Aug. 30.—The Keith theatre, local home of big time vaudeville, will inaugurate its season on September 6 with the following bill: Armstrong and Downing, Ethel Hopkins, "Hands Up," Bensee and Baird, McDevitt, Kelly and Quinn, Yvette, Harry Breen, and the Seven Honey Boys.

ORPHEUM

Poor judgment was shown in getting up this show, one of the most monotonous, and unvariated variety performances ever seen by the writer. Six out of nine acts were dancing acts, and in the last half, three of them followed each other.

Rudinoff, attired in black knickerbockers, with coat, shoes and stockings to match, offered an exhibition of smoke painting, whistling and shadowgraphy that was received with lukewarm applause.

Mason and Cole in second position were received very heartily, with their "Just for a Kiss" skit. The act centres around the usual boy and girl who meet, flirt, and then marry, as they always do on the stage. The singing and dancing of the two is good, and the bits of comedy, all about kissing and making love, went over well. The act is neat.

McCarthy and Faye have a combination of good and terrible material. The act is supposed to present two hotel detective, who are on the trail of flirts, male and female. They meet at table, and begin attempting to wile each other into the arms of the law with laughable results. The act then switches to singing and dancing, which is very poor, neither principal possessing a voice, or doing very much real good dancing. A futuristic bit was well done.

Miller and Mack, "The Bing Boys," scored the first real hit of the performance with their singing, talking and dancing burlesque. They were a whirlwind of laughter from start to finish bowing off to deserved insistent and tumultous applause.

"A Trip to Hitland," an act composed of ten song writers, who offer a series of songs written by themselves and others, and attempt a little comedy as well. They close with a song writing scene in which all ten are seen composing a song. We didn't think it took ten people to write the kind of popular numbers they are turning out nowadays. However, the act stopped the show, and they had to come back for a special encore.

Following intermission, the tediousness of the performance and the weather were increased by the Topics of the day, and a special feature showing Babe Ruth at work. This lengthened the show, and hurt the following acts, as a large part of the audience started to walk out.

Edith Clifford is, according to billings, pleasing to the eye and the ear as well, which billing is absolutely true, for not only is she possessor of a good voice, and figure, but she looks very well, and has a pleasing personality. She offered a routine of four special numbers, evenly divided by a piano and vocal solo rendered by her pianist, Roy Ingrham. For an encore she sang a Yiddish comedy number.

Sebastian and the Myra Sisters didn't take here at all, for they started an exodus of the audience which worked against Timberg, who followed, and Mazie King, who closed. The act impresses the writer as being worse every time he sees it.

Herman Timberg encountered some difficulty when he went on, due to an outgoing audience, and a late hour, but he succeeding in winning his audience, and repeating his usual success. He offered songs, dances, imitations, and music on the violin as his share of the entertainment, and pleased the audience immensely.

Mazie King, who closed, was at a disadvantage, for the following reasons. First, the tempo of the music wasn't just right, they followed two dancing acts, got away to a late start, and it was 25 after five when they went on, so they encountered a restless, dissatisfied audience, but deserve credit for going on with their performance, and closing to a good sized audience, considering the hour and the egress of the people. They scored, for their grit and ability was admired.

The show contains good material, but is overstocked, and poorly arranged.

S. K.

VAUDEVILLE

SHOW REVIEWS

RIVERSIDE

The Dancing McDonalds, in a whirlwind modern dance act, started the bill going with plenty of speed and pep, setting a pace which was kept throughout.

Frazer and Bunce in their singing and talking bit entitled "The Fellow That Looks Like Me," occupied the second position. The turn shows two men who look and dress alike. They meet accidentally on the street, and a conversation relative to their clothes develops, the conversation being interspersed in regular vaudeville style with songs, and drifting from subject to subject. The men have personality, ability, and rather clever material.

The first real laughing hit of the show was scored by Bessie Rempel and (Him) in a comedy scene entitled "His Day Off." It depicts a married couple, who have gone out on a day's fishing trip. Things haven't gone just right, and, like all married couples will, they quarrel. The quarrel is one of these jerky affairs that really happen all the time. You know, tit for tat repartee. The husband is supposed to be an expert angler, and the wife, well a fish is a fish. However, she is the lucky fisherman and the booby prize goes to hubby. Miss Rempel is genuinely funny as the wife, getting her points over with dispatch. She looks very attractive from front. Her assistant does his work well, and got his points, quite as frequent and Miss Rempel's, over equally well.

Harry Cooper stopped the show Monday night, in fourth position, with his songs, stories and hokum. Cooper is telling a few that have been listed under the "undesirables" column, and should take care else the wrath of the critics shall fall upon him.

"The Little Cottage," reviewed innumerable times in these columns, closed the first half of the programme. The inhabitants of this abode are Frank Sinclair, Cliff Dixon, and Goldie Collins with ten chorus girls as boarders. The act is a song and dance festival, with a thread of a story concerning a young couple soon to be tied in the bonds of matrimony, and their summer escapade. It was enthusiastically received.

After intermission, which included an orchestral selection the Topics of the Day, and a Babe Ruth special showing the Yankee wonder and his team in action, as well as exposing their methods of delivery and style of working. It proved interesting to the fans.

The Le Grohs, America's exponents of the art of contortion, started the program on its merry way again, and scored exceptionally well, even for themselves. Their work is clean cut, snappy, and inoffensive, as well as being difficult. Their title to novelty is clearly established, and their honors were well earned.

Betty Donn, a dresden doll girl, with a pleasing, though not powerful, soprano voice, assisted by Robert Berne, offered a musical act, in which she sang, and her partner accompanied on the violin. The act, artistically presented differs from the usual run of singing act due to the manner in which it is presented. She scored nicely, her work being very much appreciated.

Toney and Norman, comedy singing and dancing, as well known as the spots on a leopard's back, followed. The same old act, only a little more impromptu comedy which was good for countless laughs. Their clever performance stopped the show, and Jim was not only forced to do his famous knock knee dance, but make a speech besides.

Robbie Gordone, displaying a wonderfully moulded figure in several really artistic poses closed the show, and held the audience seated in expectant mood. She was a hit in the last position. Miss Gordone is the same as ever.

ALHAMBRA

Alanson, with a special drop representing an illuminated park scene with water and a boat, has a number of set mechanical props such as a policeman, a duck that lays an egg and also a prop donkey that kicks and rears on which he makes an entrance. He does a number of acrobatic feats on the top of an apparent lamp post, which proves to be a semi flexible rod; act looks foreign, it went for good applause in the number one spot.

Mabelle Sherman, in a gown of pink net and beads, sang a number of songs; "Kiss Me Again" was delivered with tonal sufficiency, but no liberties taken with the phrasing, each note being given its definite value. This might be improved; the singing of "Butterfly" was much better in this respect; "Bring Me a Rose at Twilight" was put across with some pretty headtones. Miss Sherman has a high mezzo with considerable range, and uses it to good advantage; the solo on the piano was unfamiliar, but well played and a pleasant relief from the hackneyed offerings of those who follow closely in each others footsteps. In a dress of black net and jet, Miss Sherman offered a published Japanese song in a worthy manner and followed with another published number, to the second chorus of which she sang a counterpoint obligato, artiscally.

Sam Liebert and Company did the "Toblitsky" sketch that has been reviewed many times in these columns and received laughs and applause.

Briscoe and Raub start off slowly, but build up their finale well. The singing, in its quiet appeal, was good, Miss Briscoe's contralto and Raub's tenor blending harmoniously; the yodelling at the finish was artistically accomplished. Got over strong taking a brace of bows.

Josephine and Henning, with songs and dances, were a hit mainly through the graceful and airy dancing, particularly of Miss Josephine, although Henning was right there. Miss Josephine's personality is very positive and the smile, a valuable asset; she also displays artistry in her high kicking, never forgetting to point her toes.

Harry Delf "mopped" his songs and characterizations as well as the clowning and nonsense, had them in hysterics and Delf was accorded by far, the applause honors of the evening. The scratching business, however, is not nice and might be omitted to advantage. Harry had to take an encore after continued strenuous applause.

Ye Song Shop, reviewed earlier in the season, interested and the reminiscences recalled by the old songs, were rewarded suitably; the newer style came in for its share also. The girls looked well in the changes of costume, but the boys who sang the number, did not seem in good voice. In fact, the one singing the new songs seemed quite hoarse, lacked force, and could hardly be understood from half way back in the house. Despite this the act registered for considerable approval.

Brown and O'Donnell, on at a late hour, were a laughing hit with their chatter, singing and dancing. Some of the gags were old, notably the one about getting in trouble for marrying the new woman—the old woman came back. This was told by Joe Flynn around 1900. "The Little French Mother" song, through its heart appeal, was good for an encore; a medley was used, going into a dance for a finish.

The boys took several bows to good applause, and were followed by Alexander Brothers and Evelyn with a fast and clever ball bouncing act, did not have a chance in the world starting at 11:25, after an unusually long show, to a very empty house. It is a good act and, on earlier would have received the reward which it merited. H. W. M.

NEW ACTS AND REAPPEARANCES

FLO LEWIS

Theatre—*Alhambra.*
Style—*Comedy and Singing.*
Time—*Twenty Minutes.*
Setting—*One.*

A colored maid with an exceptionally clear enunciation, vocal force and conception of delivery, opens the act with a song which she talks, announcing the fact that she was to meet Miss Lewis but she can't find her, and asks the orchestra to stop playing. Miss Lewis then comes in, half apologizes for her lateness and noticing the colored girl, is apparently surprised.

The query "do you drink" to the maid and the instantaneous response, "what have you got," was some punch. The maid, whose name is "Dardanella," makes an exit to unpack Miss Lewis' trunk and interrupts later by saying that the trunk is to be put in room eighteen, way up stairs. Miss Lewis calls for the stage manager, who enters, and upon the explanation that the act is to remain all week, with the intimation that he will be taken care of, orders the trunk to be put in dressing-room number one. A subsequent interruption is made by the maid with two arms full of letters, saying the mail has come and as Miss Lewis, who is pleased, starts to take it, says, "this one is for you."

Miss Lewis then sings a song, telling what the different authors suggested for a new act, and how ridiculous it was, which was clever both in conception and delivery, the dance at the finish helping to put it over. During the song Miss Lewis refers to her former partners and, subsequently, does some talk which raps them and one in particular, although the name is not mentioned. This amused a quartette of performers who were in the audience, but it is doubtful whether, from the audience standpoint, it has any value.

Near the conclusion of the special number, the maid comes in for the punch line, "there isn't any more," and it was the decided delivery and manner of it, as much as the subject matter, that was good for a laugh and the hand which followed the conclusion.

"The Man Who Plays the Meanest Blues Is the Man Who Will Win My Heart" is the somewhat lengthy title of the song that is used to close the act. It is well written and concerns the ability of the different musicians in the orchestra to play their respective instruments in a manner superior to each other in Miss Lewis' opinion, to win her love. Miss Lewis worked hard to put this over, but her voice lacks the robust qualities necessary for a windy number of this kind, although the audience appreciated the effort and gave hearty response, which was worked up by the maid who came on for the shimmy.

The song might be tried a little lower, but it is doubtful if the lighter tones of Miss Lewis' voice would make it carry as strong as it should. It would take a Sophie Tucker force to get the number across as it should be rendered.

Miss Lewis might try another number or have this one re-written; having the ochestra play much more piano with muted instruments.

A refined and attractive costume was worn and Miss Lewis looked well with her Titian hair, but should pay a little more attention to her make-up. Two spots of rouge, unblended, with the intervening spaces too white, and eyes but carelessly lined with blue, marred the attractiveness and personality this artiste possesses.

These minor points corrected, the act will, undoubtedly, from its novelty and delivery, be one of the best big time girl singles. H. W. M.

THE DANCE REVUE OF 1920

Theatre—*City.*
Style—*Song and dance.*
Time—*Eight minutes.*
Setting—*One and three.*

Before a pretty satin drop, two young men, both wearing tight fitting light green jackets and derby hats to match skip in and render a prologue in song, concerning the fact that every one has a hobby and that they will show the audience their hobby. The curtain is drawn back and there is revealed a young lady mounted on a hobby horse. She is dressed in a short pink dress and wears pink tights. Following her first number, the two boys again enter and tell of the troubles of milady when she goes shopping.

The girl, wearing an outlandish little hat, then enters before the drop in one and following the first part of her song, the curtain is again drawn back and she is presumably at the milliners, one of the young men acting as the salesman. Some laughs accompanied this bit, due to the many queer and ingenious forms of headgear which he exhibited.

Each man then takes a turn at eccentric dancing, following which the girl re-enters and the three close in an eccentric novelty. The act is well staged, but as it is at present cannot hope for anything better than small time. J. Mc.

TOM MAHONEY

Theatre—*Jefferson.*
Style—*Singing monologist.*
Time—*Fifteen minutes.*
Setting—*One.*

Tom Mahoney, a husky individual, is a songster well able to put across a number, and who also has the faculty of being able to get a laugh out of a yarn no matter how old it is. In fact many of his stories told in an Irish vein are a little on the Methuselah order. Despite this fact, however, his act is a fairly good one.

Mahoney, following his entrance, sings an Irish comedy song, after which he begins a series of tales concerning the Celtic race. Most of them are woven around O'Brien and Casey. One of his old ones which got a laugh is the one wherein O'Brien after requesting a raise in salary is told by the boss that in reality he owes the boss money. The latter then starts to explain how O'Brien has so many holidays in the year, a vacation, half day on Saturday, so many lunch hours, etc., etc., until he eventually shows O'Brien that he really has the 365 days of the year off, and then gets St. Patrick's Day off to boot. Another one is of the Irishman who, after working forty-five years in a place, gets pensioned off and tells the boss he never thought it was a steady job.

Mahoney scored with his impression of Casey conducting a bricklayers' meeting, and closed to a very good hand with another comedy song. J. Mc.

DELMAR AND HACKETT MARRY

Delmar and Hacket, who have been doing a double act for some time, decided last week to make it a permanent affair when they visited city hall and signed a pay or play contract with the city clerk. Their new revue will be seen on the Keith time the coming season.

HARRY MILLER IN NEW ACT

Harry Miller, until recently with Harry Carroll, is being featured in a new act with nine people, which will open within two weeks on the United time. It is being produced by Hugh Herbert.

VAUDEVILLE

PROCTOR'S 58th ST.

(Last Half)

Selbini and Grovini, a man and woman, are two versatile performers, their efforts ranging from acrobatic feats through to juggling.

Marie Dore, a slender, good-looking girl, won the approbation of those out front with several comedy song numbers. She is a fairly good singing comedienne, her impression of a reuben being especially well done.

Doris Hardy and Company offered a sketch that is inane and weak in the extreme. Several laughs were occasioned, but for entertaining purposes the act is rather weak. The "and Company" is a blonde-haired Miss who went as poorly as did Miss Hardy. The two women represent two performers at home after the show. The dialogue concerns the love affair of the blonde and a plumber. He is supposed to come to town that night. A telegram denotes the fact that he will not arrive. Later another telegram says that he will arrive in the morning. As to the sense of the thing, there isn't any. As a bit in burlesque, it might do, but it would have to be a small bit.

Charles Wilson is a "nut" comedian of the "nuttiest" variety. His comedy provoked much laughter and he scored well with it. He plays the violin well also and this helped out greatly.

Mallan Case, apparently billed as a single, is a surprise act in which one chap comes out to sing and is interrupted by the remarks of a chap out front. The usual dialogue between the one on the stage and the "plant" then takes place. However, most of the lines were worth laughs. Eventually the actor invites the effervescent patron to step up on the stage. There the latter's apparent embarrassement brought laugh after laugh, especially when he attempted to sing. The act closes with a song, during which the "plant" does an eccentric dance.

The Dawson Sisters and Jack Stern, the latter at the piano, closed the bill with a pleasant and entertaining song and dance offering. The girls dress becomingly and are nimble steppers while Stern went well in two popular numbers. The act is well presented and went over to an exceptionally good hand. J. Mc.

PROCTOR'S 23RD STREET

(Last Half)

The Rickards, formerly Nelusco and Hurley, opened with a neat novelty act in which both the man and the girl presented a good appearance and put over with considerable technic and address a number of feats in magic, shadowgraphy and club juggling; the girl looked shapely and pleasing in a couple of changes of short costume.

Sailor Reilly did the same act reviewed recently and got over well.

The Cliff Dean Players presented a sketch relative to the fact that a termagant of a wife, is going for a trip and after she departs for the train, a cabaret friend of her husband's makes a call; the two having a good time with several libations of stuff with a "kick" and both acquire a feeling of elation.

The wife has missed the train and returns, the rest of the sketch being devoted to efforts on the part of the husband to hide the fact that the girl is hiding in the house. All the parts were well played, particularly the husband, by Jack Atkins, who handled it in an easy, masterful and convincing, manner, not overplaying, and getting laughs with his breezy style.

George Yeoman and Lizzie, the latter figuring in the conversation only, got a number of laughs and made a hit with the act that has been reviewed in these columns several times.

The Three Keena Sisters, billed as "triplets," and they bear a marked resemblance, gave the show an impetus, getting considerable applause, mostly through the last dance which was full of pep and life. The toe dance by one of the girls is worthy of especial mention and drew a good hand.

Peck and McIntyre do black-face and English, and the Englishman doubles an aviation captain, made a decided hit, especially with the harmony singing at the finish and an encore was demanded. The English characterization is far above the average and McIntyre received a big hand as he made an exit.

The Rose Revue, reviewed in detail before, got over well but the finish let them down a trifle and could be improved. H. W. M.

CLAIMS "WOOD" JOKE

Jimmy Lyons asks that Dave Manley be notified officially to cease using a joke which Manley claims is original with him. The humorous lines Manley claims are: "It's a good thing the Republicans did not nominate Wood, just as if we've not got enough blockheads there now."

JEFFERSON

(Last Half)

Max York and his dogs started the entertainment with a novelty turn in which the man executed various acrobatic feats and then called upon his canine assistants to emulate him. York worked hard and the act closed to a fair hand.

Grace Hanson, a rather good looking girl, dressed in blue, went over with fair success in the second spot. She knows how to put over a popular song, several of which she rendered in good voice.

Smith and Masters, male and female, have a flirtation song and dance skit which went over to the first real hand of the bill. In fact, this team was easily one of the hits of the show. The boy represents an audacious photographer whose efforts to take a "shot" at a young lady whom he encounters caused a great deal of laughs. Finally he is successful, but so is she, as he later discovers that he has been relieved of his watch and scarf pin. They both have the knack of getting their stuff across and also scored with several songs and dances.

Frank Wilson, he of the golf suit and bicycle, went over to a good hit. Wilson is a versatile performer and his stunts on the wheel struck the fancy of the audience. He waltzes on the bike, juggles it and does numerous other things with it, even going so far as to make it shimmy.

Williams and Howard, two men, one a comedian and the other a straight, have a line of repartee which was well received although a great deal of it is old. They followed their chatter with some parodies on published numbers.

Annette Comfort and Company offered a comedy sketch, which is of the usual small-time order. It concerns a married couple and their quarreling. The wife enlists the aid of her brother, soon after which "Hubby" gets into a tangle over the fact that he finds a baby and brings it home. Eventually the mother puts in an appearance, whereupon the wife's brother comes to the conclusion that his work as mediator is finished.

Larry Riley, accompanied at the piano by a young man, was well received. His stories, told in an Irish vein, brought laughs, while he also won a hand with several Irish numbers. He closed with a recitation.

Berniviciki Brothers bronght the bill to a close. Three men comprise the act, two play the violin, the other sings. They have an effective setting which came in for its share of applause. J. Mc.

HARLEM OPERA HOUSE

(Last Half)

Jim and Myrtle Dunedin, in a cycling act with song by Miss Dunedin made a hit; the cycling feats are good and the girl very shapely in tights and a couple of flashy costumes.

Kelly and Pollock, mopped, being forced to make a speech after taking an encore. This was mainly due to the fact that Miss Pollock sang "Maggie Murphy's Home" in a decidedly clever manner, and those in the audience who remembered Harrigan and Hart, Dave Braham and others famous in those days, were carried back to the days of the "Mulligan Guards" and other plays of popular appeal at that time. The song was quite a hit and also the Bowery dance that followed.

Zelda Santley gave a number of impressions of well-known stage favorites, Jimmy Hussey being the best; she hasn't the voice for Jolson; Nan Halperin was not convincing, and her voice is not there either in tonal accuracy, volume or force for Grace La Rue. She danced some of the same steps as Pat Rooney, but not the way Pat dances them, although she had some of his mannerisms, and seemed to have considerable of the others of whom she gave impressions. Went over well at this house.

Helen Ray and Company have an especially well cast offering which is well written and more than capably delivered. Miss Ray is natural, repressed and must have had considerable experience in stock or rep, for she had poise and technic that can be acquired only after years of practice. The lawyer bit stood out well. The sketch is written around the fact that the husband who has acquired a lot of money thinks he wishes a separation from the wife, who has shared his early struggles, and now doesn't seem to dress flashy enough to suit him, with a subsequent awakening to his folly and the reunion for the finish.

A. B. White did a monologue on current topics and sang a couple of songs getting over well at the finish.

Les Morchantes, two men and two women, dressed as Pierrots, sang classical selections; the men were a riot with their mandolin and guitar playing, being forced to encores after the William Tell Overture. The mandolinist probably has no equal in vaudeville. H. W. M.

AUSTIN AND ALLEN HAVE NEW ACT

Bob Austin and Carrie Allen are showing their new act at Proctor's 58th St. the first half of this week.

CITY

(Last Half)

Milano and Rio, a man and a woman, opened the bill with a series of aerial feats, more or less of the regular order.

Henry Frey, a Jewish monologist, won some laughs with his line of chatter, but a great deal of his stuff is old and he needs new material.

Frank Ward and the Ward Sisters offered a comedy singing and dancing turn. The girls are two clever steppers as is their partner. They also sing well, scoring with a Chinese lullaby. One of their most effective numbers was one in which Ward gave a good impression of an inebriate.

Felber and Griffin went well, the woman of the team having a good voice for ragtime, while her partner who played the piano, occasioned laughs in a comedy song concerning an Italian who has just bought an automobile. They scored in several comedy songs and at the finish were recalled for two bows.

Harry White, a black-face comedian, struck the fancy of the audience as soon as he came on and he held them throughout the balance of his act. He was roundly applauded in several popular songs, and had those out front constantly chuckling at his manner of telling what he would do to change existing conditions and lowing White ran him a close second for easily scored the hit of the bill.

Arnold and Sobel also went well and following White ran him a close second for applause honors. Two men, one a "nut" comedian, comprise the team. The comedian knows how to get his stuff across while his partner acts as a perfect foil for the comedy. Several songs were put across in good style.

"The Futuristic Revue" is a high class act which with a little more material might do on big time. Five men and four women make up the cast. They were heartily applauded in excerpts from grand opera. One of the girls also showed herself to be a very capable violinist and scored heavily with "Humoresque," during which she was accompanied by one of the other girls at the piano. The setting is effective and all in all the act is well presented. J. Mc.

REGENT

(Last Half)

Alvin Brothers disported themselves in a pleasing manner with their acrobatic offering which is enhanced by the graceful manner in which these men work.

Harvey and Stifter have a piano, singing and dancing act that provides entertainment of a high order. Their singing and dancing was rather well done and they left a good impression.

Bob O'Connor and Company offer an interesting playlet entitled "$2700," which has to do with the manner in which a "framed" police captain is vindicated by his son. Bob O'Connor plays the son well, and the other man and woman who figure in the playlet also gave good performances. The playlet was favorably received.

Frankie Fay is a Junoesque songstress whose vocal tones are much smaller than her own physical proportions. Still she knows how to render a syncopated tune and has surrounded herself with a pianist and a saxophone player, each of whom is a good musician. As a result her offering achieves success, even though it may not be the triumphant sort.

Frawley and Louise are a couple of subtle performers who pleased immensely with their sophisticated skit entitled "7 A. M.," which was written by Jack Lait and serves as a splendid vehicle for their versatile talents. Frawley, as a night clerk in a hotel, and Miss Louise as the girl behind the cigar counter, both voice the joyous lines in the skit in a thoroughly delightful manner. In fact, they might easily make their mark in a Broadway musical show. As it is, the act looks as if it will be working the big-time houses shortly, where it belongs.

Jeanne Granese sang a few songs. But what counted most in her act were the two Italians who worked from the front of the house. Their method of interrupting her and the apparently heart-felt chatter they uttered proved to be very funny. One of the men sang an Italian song in a rather husky tenor, but it got over because he did it well. The other played the piano. And Miss Granese closed with a popular song. There really is a great deal of fun in the act, but its big-time possibilities are not certain because Miss Granese could hardly be reckoned an American comedienne. M. L. A.

CORNELL REPLACES LEVY

Harry E. Cornell, formerly manager of the Orpheum Theatre at Oakland, has replaced Edward P. Levy at the Orpheum, Salt Lake City; this arrangement is to last a few weeks.

KEENEY'S

(Last Half)

Joe and Sadie D'Lier, in a new version of an old stunt, the illustrated song, opened the show, which this week has again fallen below the usual Keeney standard. The girl sings the numbers illustrated, while the man accompanies her on the accordion. They did very nicely here for the songs appealed to the audience. They work well together; the girl's voice is pleasing and his accompaniment just right.

Napier and Yvonne, are just another of the teams that are ill matched. The man is clever, in fact, a remarkable contortionist, and the girl, but a fair dancer. They utilize a back setting representing a spider's web, the man as the spider, the girl as the fly, and the old story of the spider and the fly, in pantomime is enacted. The man's work, as remarked is good, the girl's ordinary.

Stetson and Hubef were the third act. The man is a near nut comedian, and a corking good dancer. The girl sings fairly well and dances capably. Their comedy could stand much improvement, as their idea of it is rather unfunny. However, the Spanish bit was good, and brought laughs. Their dancing was fast and snappy, bringing results, but the comedy, as we said, could stand improvement. The man's efforts at comedy looked unnatural and forced when reviewed.

James Kyrle MacKurdy, assisted by a juvenile and ingenue, presented Harry Holman's old act, "My Daughter's Husband," with effect, the laughter and applause being commensurate with their efforts. As previously stated when last reviewed under the title of The Harry Holman Players, MacKurdy mimics Holman's voice, gestures and expression remarkably well in some passages of the act. The juvenile has improved immensely, and works much more easily than he formerly did. The girl does well with her part, doing her lines without the sing-songy effect noticed the last time we saw the act.

Following the pictures came Ariand Earl and Company in a burlesque travesty on the stage, showing how two struggling dramatic artists attempt to give a performance of what is intended as a very dramatic playlet, and how two stage hands, through a quarrel, crab the act.

Joe and Johnny Fields, in their sailor comedietta, "The U. S. Nevermind" followed, and although much of the material is old, and is delivered in the old-time style, they were a riot of laughter throughout. It seemed that everything they did or said was a sure laugh and a hearty one.

The Four Asterelles, billed as whirlwind comedians, closed the show with a slapstick tumbling turn which has almost become extinct. Most of the comedy, if such it can be called, is from the knocks administered by the people to each other. The bit in which the girl received a sounding whack from a broom administered by one of the men, is a reminder of circus work, undoubtedly, but is rough for a theatre. Mediocre act that gets by on account of slapstick and hokum. S. K.

PROCTOR'S 125th STREET

(Last Half)

The Nathane Brothers, with their classy gymnastic offering, did three minutes at the supper show and were followed by John O'Malley, who is reviewed under New Acts.

Bernard and Myers got over well for the supper show, due mainly to the appearance, personality and singing of the girl who has a pleasing contralto. She is interrupted in her opening song by the man from the audience as a cab driver. Some conversation followed, the man clowning in a manner to bring laughs. "It's hard to lose a wife, almost impossible," is an old soldier and the armistice has been signed.

Eddie Tanner and the Palmer Sisters presented an offering in which the three do school kids in front of a special drop depicting a school house, the talk indulged in is twaddle and inane. Flashed on the drop is the announcement that ten years has passed; in three a set cottage is shown. The younger girl did not show the passing of ten years, a lot of things can happen in that time besides the wearing of a longer dress and a change of style in dressing the hair.

Cunningham and Bennet, man and woman, sing, talk and do some travesty on the old-style "melo" of the days of the Mittenthal Brothers, with results commensurate with their efforts to the almost empty house. Cunningham worked hard and displayed much ability.

The woman is a blonde and displayed good taste in the selection of the dress of blue foundation and gold net. She looked well from the front and is a clever performer.

The Three Blighty Girls dressed in kilts, harmonized several songs in a clever manner and did a number of Scotch dances. Possessed of good forms, the girls look well in bare legs and short skirts and with their personality and ability should find no trouble in keeping booked. H. W. M.

VAUDEVILLE

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

MURRAY GIRLS

Theatre—*Proctor's Fifty-Eighth Street.*
Style—*Song and dance.*
Time—*Fifteen minutes.*
Setting—*One.*

Before a pretty and special velvet drop two girls enter singing. They are dressed alike, wearing fancy short pink gowns. They won a good hand with their initial offering, through the medium of their smiles and personality as well as through their singing.

One of the girls then sings alone and dances. Her partner next scored heavily with a number concerning her craze for the shimmy. Her shoulder shaking at the end of the song added to the applause.

Following the shimmy number the two girls sing a double number in which they appeared to advantage and harmonized very well. This bit won them an exceptionally good hand, and they had to come back with an encore, same being a "blues" number, during which one of the sisters strummed upon a ukelele. Besides being good singers, they dance fairly well. Their turn is entertaining throughout, and they dress in very good taste. All in all the Murray girls have a good offering and will appear to better advantage when placed in a better spot than second.

BILLY & MAUDE CLIFFORD

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Ten minutes.*
Setting—*One.*

Dressed in black, Miss Clifford with her blonde hair, made a pleasing appearance, the man in dress suit adding thereto. An opening number was sung in an amber spot, "I've Got Everything I Want But You."

The man did a solo followed by the girl who also soloed, to a hand—spots being used for all the numbers, which was overworking it.

A Scotch number with a skirt of plaid, a hat and a hot water bottle, was done in Jewish dialect entitled "Gootman is a Hootman Now." It failed to bring results.

To the well remembered tune of Mr. Mendelssohn, the girl entered in bridal costume and "Cheer Up the Worst Is Yet to Come," was sung. The ad. lib. remark "she's a shikser," was in poor taste and did not get a snicker. The sew buttons on the shirt, no shirt to sew buttons on gag, is old and should be omitted or replaced. They both walked off to a funeral march and tried to force a couple of bows with negative results. Needs fixing up and a different conclusion. H. W. M.

THREE GIRL REVUE

Theatre—*American.*
Style—*Song and dance offering.*
Time—*Fifteen minutes.*
Setting—*Special hangings, four.*

While embodying an old idea, which nevertheless has not been seen much around here lately, these three girls are putting on a big time idea in a small time manner. First the exits and entrances are too abrupt, the introduction of the numbers snapped across, and the routine poor.

One of the girls, reddish haired, sings a number, and the other two follow after her with an interpretive dance. This is the procedure throughout five different numbers, rather well chosen, but not particularly well executed. These girls should see a good stage director, and have the act restaged, for as it stands now, it is hopelessly small time. The ability is there, but they do not understand the art of presentation. When restaged and properly directed, this act will round into real good shape after a little working out. The costuming, hangings, and lighting are good, the first two being especially noteworthy. S. K.

HENRY AND ADELAIDE

Theatre—*Proctor's 23rd Street.*
Style—*Dancing.*
Time—*Eleven minutes.*
Setting—*Special in one and one and a half.*

Henry and Adelaide have a set representing a store with two set windows in which each poses as a model; various changes of apparel are displayed on stands. After an introductory song, they both emerge for a dance, the man dressed in a business suit and the girl in a short black velvet with bare legs. A published number was then sung by the girl in a gown of fish scales and silver; her position was bad, bending over from the waist in an ungraceful fashion, and furthermore as her arms are long and thin, she might wear a little net to hide this fact. The song was put over to a fair hand and she then took a dress from one of the stands and made an exit.

The man reentered and made a change while dancing, using a pair of strippants and various articles of attire from the stand, even changing shoes and buttoning them while dancing. The hole in one sock with the toe sticking through, is all wrong; if it draws a laugh, it is only a cheap one and detracts from the class. Just a fair hand greeted this effort.

Returning in a gown of coral and silver spangles, the girl sang an explanatory verse; the man did a dance and was joined by his partner for a double dance, which was used to close.

For the last change the girl wore black net socks, but otherwise her legs were bare to an appreciable height and as she is not especially robust, more moderation would have a better effect.

The act is a novelty departure from the usual dance acts that follow a set routine, the dressing is good; and the idea there, with a few changes and a little fixing up, would fit nicely in the better houses. H. W. M.

DAWSON SISTERS & STERN

Theatre—*Proctor's 23rd Street.*
Style—*Singing and dancing.*
Time—*Twelve minutes.*
Setting—*Special in two.*

After a short introductory verse of an explanatory nature by Stern, the entrance of the Dawson Sisters was spoiled by the appearance of Sam Liebert who was on the bill, being discovered between the girls when the drop was parted; this is not funny and is unnecessary.

The girls looked beautiful in low-cut gowns of gold trimmed with blue and deep fur, this being set off with hats of silver cloth, and bare legs with white kid sandals.

A double number with a dance finish received applause and was delivered gracefully.

Stern sang a number to fair returns; he wears glasses which reflect the footlights and eliminate any expression from the front and if he could possibly discard them, it would be a point in his favor.

The girl with the auburn hair returned in a gown of white, flowered-satin with several flounces edged with rows of black velvet and a bonnet, an artistic touch was the cameo worn at the center of the bust line; the other girl wore a flashy, very low gown, which she wears well, trimmed with fish scales, and another number was put over.

The last change was to short dresses of gold lace and pink, with bunches of flowers at the corsage and pink hats; a double song and dance followed displaying some good high kicking. Two bows were taken; a good act for the better houses. H. W. M.

CARLTON AND BELMONT

Theatre—*American.*
Style—*Comedy.*
Time—*Eighteen minutes.*
Setting—*One plain.*

Jew comedian, and straight, usual line of talk, picked here and there, without discrimination, old gags utilized, rejuvenated, and put on, hokum, and suggestive bits, mingled with some good comedy and parody, make up this act.

Such old ones as "Where do you live?"—"With my brother"—"where does he live"—"with me"—"where do you both live?"—"Together," "They sent me a letter saying "will you come or will we get you," "what rank did you hold?"—"I was rank enough," "where's the post office?"—"what's the matter, are you lost?"—"no I'm not, but the post office is," will give you an idea of the material employed. Then there is a faint suggestion of Leon Errol, in "How's the family—that's good."

Also, the bit about the lights in the parlor, namely, "You'd sit in the parlor, turn down the lights, hold hands, then you'd put your hand around her waist, press her close, kiss her, then press her closer—and then"—while this is being recited, the comedian tears his collar, unbuttons hjs coat and starts vigorously to fan himself. This, of course, is not at all suggestive—oh, no. The only good thing in the act is the closing parody, topical in theme, on a number of recently published successes. The idea of the act is all wrong. They may get away with it for a while, but eventually they will have the public telling them that it is all wrong. They are capable of good material, and if they had it, would put it over, but snatching gags here and there, because they go in other acts, and putting them on as a new act is bad business and usually results in their utilizing unsuitable material. S. K.

JARVIS AND BOYLE

Theatre—*Harlem Opera House.*
Style—*Singing, talking and dancing.*
Time—*Twelve minutes.*
Setting—*One.*

A pretty girl with bobbed hair, in a gown of white net over pink foundation, with a panne velvet hat with a plume, and the man in a neat business suit of gray, with a light green Fedora, do a double published number for an opening. Some talk followed which was good for laughs, and the man next does a clever acrobatic dance with cartwheels and the jump over one foot, finishing with the scissors step.

The girl in a dress of heliotrope and gold-lace trimmed with blue, and brilliants at the bust line, cut low to display beautiful neck, shoulders and arms, sang "This Old Fashioned Bonnet" which is a gem of refined song literature, and in the better houses would have been more thoroughly appreciated.

Some talk with the man follows and he uses the word "Sucker" which should be cut at once; it is not a nice word, doesn't get anything and detracts from the class. It is just such little details, regarding which the lack of foresight in their usage, makes it hard to get the better houses where refinement and class count so much.

A double published number was used for a finish with a very fast dance full of pep; they foolishly broke the dance to sing a couple of lines of the song as they made an exit. Finishing with the dance, without reverting to the song, would bring them decidedly better results. With a few changes, good for the better houses. H. W. M.

CONROY AND HOWARD

Theatre—*Proctor's 23rd Street.*
Style—*Singing.*
Time—*Seventeen minutes.*
Setting—*One.*

A pretty brunette with personality and a smile, attired in a low-cut gown of black net and jet seated at the piano, plays the introduction for the entrance of a good looking blonde who enters in a low-cut gown of heliotrope and green, with a head of wonderful hair, and makes a good impression upon her entrance. A number is sung and put over well, following which a very slender brunette makes her appearance as a girl who has answered an advertisement to take the place of a departed partner, in the blonde girl's act; some talk follows and the blonde makes an exit. A published number is well put over.

The blonde returns in a blue brocaded satin trimmed with lace and a "blues" number was put over cleverly, a patter chorus helping along to a good hand.

Dressed in a tight fitting black and gold brocade, the slender girl returns and a popular number is sung, the slender girl refering to her lack of embonpoint with humorous touches as "he loves my bones," the girls harmonize the last lines which brings a good measure of applause.

Should appeal from the dressing, appearance and personality as well as the singing and the style of the slender girl, who is at times, somewhat remindful of Winnie Lightner; would hold a spot nicely in the better houses. H. W. M.

HARVEY AND STETTLER

Theatre—*Jefferson.*
Style—*Song and dance.*
Time—*Twelve minutes.*
Setting—*One.*

A pretty Titian haired woman and a male partner comprise this team which presents a fair act of the song, dance, and talk variety. Immediately upon entering, the man seats himself before a piano and the woman sings a published number which started the act off well. The girl, who is garbed in a black evening gown, follows the opening number with another song at the end of which she dances.

While she is making a change of costume, her partner sings alone, and gives an exhibition of his prowess at the piano. The woman re-enters dressed as a circus girl. They close in double with a comedy song. In between songs they interject some by-play and repartee all of which hit the mark. Both members of the team sing and dance well, and rate up to the average of acts. J. Mc.

ELIZABETH ROSE AND CO.

Theatre—*City.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*One.*

Elizabeth Rose, a slender little girl with a becoming smile, is a fair singer of the coon-shouting type. The "and Co." is a young man who accompanies her at the piano. She opens with a published number, which won her some applause. Miss Rose then tries her hand at some character singing, and portrays a "tough." This number has nothing to commend it and the attempted witticisms fall flat. She then sings a sentimental number which won her a much better hand.

While Miss Rose, who at first is dressed in pink, is changing to a white gown, her accompanist renders a medley of popular airs on the piano. The girl closes with a coon number which deals with a lover's spat. This is a little drawn out and some of the talk in it might be cut to advantage. The young lady has a winning personality and when her material is shaped up a little she will no doubt go with fair success. J. Mc.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

INT. ARTISTS' FEDERATION HOLDS MEETING IN BRUSSELS

Meeting to Attempt Reconciliation With Germans and Austrians Fails, English Artists Throwing Bombshell Into Plan—Meeting Results in Further Exclusion of Acts in England

LONDON, Eng. Aug. 28.—The meeting of the International Artists Federation, in conference at Brussels resulted in the definite rejection of the attempted reconciliation with German and Austrian acts due mainly to the opposition of the V. A. F. representative. The meeting was called by the Union Artistique Belge for the purpose of fostering better feeling between the unions of the different countries. It was attended by members from France, Belgium, Denmark, Norway, and other continental countries except Germany and Austria.

The Belgian and French delegates objected to the restrictions which made it almost impossible for acts from their countries to appear in England and one M. Lisandra, uttered some vehement protests and showed what he thought proof of discrimination, which was refuted by the V. A. F. It was agreed between all members that hereafter no acts would be allowed to visit a foreign country unless they had contracts calling for their appearance there. No speculation would be allowed.

On Sunday the conference moved to Antwerp, where the business of the meeting was finished. Proposals were made by the meeting to allow German and other ex-enemy acts to enter other countries, and were refused. An international union was proposed, and a committee including Monte Bayly, Pierri Hoffland, Louis Villet and M. Stass and M. Beacson was appointed to examine the feasibility of such a union. A universal international contract was suggested to be placed before the various unions for ratification, but was not accepted. The meeting closed with measures of co-operation between allied artists councils being adopted and put into operation.

HARVEY COMPANY ON TOUR

LONDON, Eng., Aug. 27.—Martin Harvey's repertoire company started a tour last week of the larger provincial towns, through England, Scotland and Wales, with the following plays in his repertoire: "The Only Way," "The Breed of the Treshams," "The Burgomaster of Stilmonde," and "David Garrick." The company remains the same, with Arthur Chesney as an added attraction. They will play among others, the following cities: Scarborough, Llandudno, Nottingham, Harrogate, Glasgow, Newcastle, Liverpool, Sheffield, Manchester, Edinborough, Leeds, Bristol, Birmingham, Oxford, Cardiff and Brighton. The tour lasts till Christmas, when the company starts on a new tour.

TO DO "THE BLUE LAGOON"

LONDON, Eng., Aug. 28.—The Reandean Company plans the production shortly, at the Prince of Wales Theatre, of a new play by deVere Stacpoole. Two actresses will have to play the part of the heroine "Emmeline," one at eight years of age, the other when grown up. Madeline Robinson will play the first, and Faith Celli, the other.

THE ARNAUTS START SOMETHING

PARIS, France, Aug. 27.—The Arnaut Brothers, musical clowns, who came here from America to fill dates at the Marigny for Albert de Courville, scored such a hit during the run of the revue, that musical clowns are being featured in every music hall in Paris.

TAKING BACK ENGLISH PLAY

LONDON, Eng. Aug. 27.—Gertrude Elliot, the American actress, who has been appearing here during the season will return shortly to her native land, taking with her for production in New York, "The Advocate," a play by Beatrice Heron-Maxwell.

"THE UNKNOWN" A HIT

LONDON, Eng., Aug. 27.—Viola Tree's production of "The Unknown," a new drama, at the Aldwych, as the first of the summer season plays, was a huge success, and will remain there throughout the remainder of the season.

MARY NASH MOVES HER PLAY

LONDON, Eng., Aug. 28.—"The Man Who Came Back," starring the American actress, Mary Nash, was moved from the Oxford last week to the Prince's Theatre, while the Oxford is being redecorated.

COCHRAN BARS GERMAN PLAYS

LONDON, Eng., Aug. 27.—The local press has been unmerciful in its attitude against the importation of German music or plays, and the announcement that Grossmith and Laurilard have a new play which goes into the Adelphi, and which was written by a German author, with English and French additions, has met with opposition. Managers claim that English writers can not equal the work of the foreign writers, but the press claims this is untrue. C. B. Cochran has several huge posters outside of his theatres reading "Don't go to German Plays," "Every German play is German propaganda," "No German Plays produced here." This is only part of the agitation in behalf of English writers of all kinds, as against those of foreign countries.

NEW COMBINE TALKED OF

LONDON, Eng., Aug. 27.—Sir Alfred Butt and George F. Driscoll are the moving spirits in a new combine now in process of formation, by which the members will control from 1,200 theatres, actually owned by them, to 6,000 houses which they will book. Sir Butt, it will be remembered recently disposed of the Gaiety and Adelphi Theatres to Grossmith and Laurilard, and has announced his retirement as a producing manager, but not from the theatrical industry. Conferences on the subject are now being held, and it is expected that within the week the actual organization of the scheme will begin.

STILL ANOTHER VEBER HIT

PARIS, France, Aug. 26.—Pierre Veber has another successful play to his credit in "Le Cri de Coeur," at the Antoine, with Germaine Risse as the principal player. The play concerns a certain professor, who has an uncontrollable love for the fair sex, and a married woman who has a slow husband. These two are carrying on somewhat on the manner of such people in plays, when in steps a lovable clever sister of the married woman, and saves the situation for everybody, winning herself also a husband. H. de Gorsee collaborated with Veber on this new play.

POLICEMEN BARRED FROM STAGE

LONDON, Eng., Aug. 27.—The home secretary has issued an order that hereafter no policemen may appear in pictures, or on the stage as supers, such an offense being punishable by fine or imprisonment. The Actors Association was responsible for this move.

NEW COMEDY REALLY FUNNY

LONDON, Aug. 13.—"I'll Leave It To You," a three-act comedy by Noel Coward, which was presented at the New Theatre by Mary Moore recently, is a bright and entertaining piece, with much of the comedy bordering on farce.

The author has drawn a real comedy character in the scatter-brained and generally foolish widowed mother of five useless children. An uncle from South America attempts and finally does succeed in rousing the widow's children out of their idleness. He returns to England some time later and finds that all of them have become of some use.

Much of the comedy is derived from the attempts of the uncle to reform them by giving them the idea they are eventually going to receive a good bit of his large fortune. This information he deals out to each one confidentially, and at the end they realize that they have all been fooled.

Kate Cutler appeared to advantage as the widow, while Daniel Davis revelled in his florid and voluble remancing in regards to the bounding prairies of South America.

NEW "JULIUS CAESAR" SHOWN

BERLIN, Aug. 21.—"Julius Caesar" is being presented here by Professor Max Reinhardt, at the Grosse Schauspielhaus, on a scale more mammoth than has ever before been attempted. It is notable for its great processions, effective massings of crowds, and of elaborate scenic display. Probably this will be the last individual production by Reinhardt, for the time being at least, as he has given up active control of his Berlin theatres to devote himself to contracts outside of Germany.

HAMPSTEAD THEATRE READY

LONDON, Eng., Aug. 27.—The Hampstead Repertoire Theatre, formerly a drill hall, opposite the tube stations, will be opened on September 15th, and will present a series of specially chosen plays at popular prices, the top being $1.80. The company will include Muriel Pratt, Beatrice Smith, Hazel Jones, Agnes Thomas, Nicholas Hannen, Lawrence Hanrey, George Hays, W. Edward Stirling, and Bramber Wells.

PLAY SOCIETY RESUMING

LONDON, Eng., Aug. 27.—The Play Actors Society has begun its activities again, these having been discontinued during the war. All parts will hereafter be cast with Actors Association members. Sir James Barrie is president of the organization, Fisher White chairman, Eva Moore vice-chairman, and Henry Oscar is secretary.

NEW SPANISH PLAY FOR LONDON

LONDON, Eng., Aug. 28.—Frank Curzon and Dennis Eadie have for production at the Royal Theatre, early in September a new Spanish play entitled "A Romantic Young Lady," written by G. Martinez Sierra, and adopted by Helen and Harley Granville Barker. Joyce Carey is to be seen in the leading part.

AMERICANS IN COCHRAN REVUE

LONDON, Eng., Aug. 28.—When Charles B. Cochran produces his new revue, at the London Pavilion, there will be a lot of dancing in the piece, most of it done by Georgia O'Ramey, an American girl, and Nelson Keyes and Arthur Roberts.

LEON M. LION HAS NEW PLAY

LONDON, Eng., Aug. 27.—Leon M. Lion has a new play, written especially for him, by W. Cronin Wilson, himself a well known actor. The name of the play is "Darling—Don't I'oint." It will be produced during the fall season.

COCHRAN HAS "DANCING MAN"

LONDON, Eng., Aug. 27.—C. B. Cochran will produce within the next week, at the Garrick, a new play called "Her Dancing Man," an adaptation from a French play entitled "Le Danseur de Madame."

FRENCH MANAGERS PROTEST

PARIS, Aug. 6.—A lively protest is being made by theatre managers against the new taxes on theatrical performances contained in the budget just passed. There is, moreover, some conflict of opinion as to what the taxes really are.

"*L'Assistance Publique*" is, according to the theatre managers, out for its full pound of flesh and something more, and has addressed a letter to all managers warning them that if they do not pay the full amount due it will ask the Prefecture of Police to close all theatres and pleasure houses.

In a letter to the press M. Alphonse Fránck, president of the National Confederation of French Theatres, states that the *Assistance Publique* is killing the goose that lays the golden eggs and cites as an example of the unfair burden of taxation the case of the Odean, which the other day had to pay more than 21 per cent of its receipts. The directors have declared they will maintain their resistance, though they are ready to place the sums in dispute in the hands of a trustee pending an agreement as to what they are to pay.

At the same time, it is announced that the last four theatres in the Quartier Latin, the Gobelins, the Belleville, the Montparnasse and the Grenelle, are in danger of being turned into cinemas. They either need a larger repertoire, or else state subvention.

"MY AUNT FROM N. Y." GOOD

LONDON, Eng., Aug. 21.—"My Aunt from New York," a comedy by Herbert Shelley, who also plays the lead in it was produced for the first time in London at the Patney Hippodrome, after a prolonged provincial tour. It deals with a young broker who goes broke, and tries to get some of his rich aunt's money by writing to her about his baby. Aunty arrives from New York to see the child, and Bobby has to borrow the maid and her baby as his wife and child, causing many humorous complications which finally end happily. Will West, May Dana, Florence Rutter and Rhoda Larkin constitute the remainder of the cast.

MUNICIPALITIES AND THEATRES

LONDON, Eng., Aug. 27.—The movement started by Ben Greet and Lena Ashwell to interest municipalities in the theatres has been successful to the extent of securing municipally owned halls and places of entertainment for the use of the players that will visit them. The scheme is to share profits with the municipality, and pay the performers for their services, without paying for the use of the hall, which is forbidden by law.

MANY SUMMER REVIVALS

PARIS, France, Aug. 27.—The summer season has seen several revivals of old successes, including "Michael Strogoff," at the Chatelet, "Les Deux Grosses," at the Sarah Bernhardt, "The Iron Master," for the ninth time, at the Nouvel Ambigu, "The Lyons Mail," at the Porte St. Martin and "La Derniere Torture" at the Grand Guignol, all of which are doing good business.

YOUNG HAS TWO NEW PLAYS

LONDON, Eng., Aug. 27.—Arthur Young has two new plays for production in the autumn, provided he can secure suitable theatres. The plays are "The Peerage," by himself, and a dramatization of "Savrola," a Winston Churchill story by Thomas Hunt Martin and Grace Allen.

HAWTREY PIECE MOVES

LONDON, Eng., Aug. 27.—Charles Hawtrey and "His Lady Friends," moved into town, to the St. James Theatre, last week, and Daisy Markham, and "The Mystery of the Yellow Room," had to move to another theatre.

BURLESQUE

CHORUS GIRL A MURDER VICTIM

HUSBAND HELD AS WITNESS

Mrs. Blanche Schultz, who was known upon the stage as Blanche Frier, a chorus girl and burlesque performer, who appeared in shows on the American wheel, has been positively identified as the woman who was found murdered near Palisades Park, N. J., last week.

Frank Schultz, her husband, finding his wife missing, instituted a search with little result, until he saw a description of the clothing of the murderer's victim in the papers; subsequent investigation proved his surmises correct, although the identification was made from the clothing, and description of the dental work and certain physical characteristics.

Schultz refused to gaze upon the body, but later a brother-in-law of the dead woman, and also her parents, made the identification complete.

When questioned Schultz denied any disagreement or quarrel, although admitting that in the past several had occurred, through his wife's infatuation and intimacies with other men, which upon one occasion had resulted in her absence for some time; later a reconciliation had been effected, however, and Schultz could think of no other motive for the crime than robbery, as he said his wife had $500 in cash and jewelry amounting to $900, all of which had disappeared.

Schultz, who formerly worked at Miner's Bronx theatre, is being held as a material witness, also his friend Edward Faulkner, who accompanied Schultz on his mission to locate the missing wife. Questioned separately, the stories of the two differed slightly in some details, but insufficient as to form any definite conclusions regarding the culpability of Schultz, who under the stress of the circumstances could be uncertain regarding some points, although he is known to be somewhat of a pugilist and a gambler.

A suggestion was made by Schultz to the police that a search be made for "Zola," who, he said, was a friend of the murdered woman, and could tell the name of the woman with whom his wife traveled.

SWIFT AND DALEY RELEASED

Swift and Daley, have upon their request, been released from their contract with "Step Lively," being dissatisfied with their assignment in the show. They asked Pearson to relieve them as they had a play or pay contract, and he did. They will return to vaudeville.

BABE DE PALMER TO STAY

Babe De Palmer will remain as soubrette of the "Girls from the Follies." Mable Howard was tried out in the part for three days last week. Miss De Palmer opened again with the show at the Olympic Monday.

MICHAELS WITH "RAZZLE DAZZLE"

Sam Michaels has opened with Harry Hastings "Razzle Dazzle" show on the American Circuit. He opened in Cincinnati last week. He does not replace any one, but has been added to the cast.

JOIN "HITS AND BITS"

Walter Morrison, Eleanor Harte, and Edna Knowles have been added to the cast of "Hits and Bits," the Herk Pearson show.

JOIN "STEP LIVELY" SHOW

Edna Green and Raymond Paine have been added to the roster of the "Step Lively" show, replacing Swift and Daley.

PALACE MANAGER RESIGNS

BALTIMORE, Md., Aug. 30.—Buck Stadler sent his resignation to the Columbia Amusement Company as manager of the Palace Theatre, taking effect last Saturday.

William F. Graham, former manager of the Garden Theatre, Buffalo, has been installed as manager of the house by Tom Henry, who is here to-day.

STOCK FOR MINER'S BOWERY

Miner's Bowery will open as a burlesque stock house on Sept. 13. Frank Murphy last season with Ben Welsh will produce the shows. In the cast so far are Frank P. Murphy, Lem Welsh, Bill Browning, Eddie Miller, Mary McCord, Helen Cammon, Babe Quinn and Mamie DeBurn.

The company reported for rehearsal Monday morning.

SMITH AND AUSTIN CLOSE

SYRACUSE, N. Y., Aug. 30.—Smith and Austin, who are featured with Jean Bedini's new show, Twinkle Toes, will close with that company in Utica, Saturday. Bobby Bernard and Harry O. Tyler will take their place opening Saturday night.

LINTZ WITH GAITE'S SHOW

PORTLAND, Maine, Aug. 26.—Horace Lintz, who was juvenile character man last season with Barney Gerard's "Follies of the Day" company, is with Jos. Gaite's "Take It From Me," company playing the Jefferson here this week.

HOWARD SIGNS WITH KAHN

Tom Howard, who opened at the Union Square two weeks ago, signed a contract last week with B. F. Kahn to remain at his theatre for the rest of the season. He will produce the shows as well as work in them and will handle the stage.

COLUMBIA DRESSES UP

The Columbia theatre is all dressed in the front with large colored photographs of well known women principals from the various shows on the circuit. There are thirteen in all. The Strand people did the work.

JOIN "TIDDLE-DE-WINKS"

Ambark Ali and Pearl Briggs left New York, Monday night, for Detroit to join the "Tiddle de Winks" company playing the Cadillac.

They replace Harry Carr, Nancy Moran and the Lilly Sisters.

ENTERS BEAUTY CONTEST

Lettie Bolles, soubrette of the "Big Sensation" company, has entered the "Beauty Contest of the Five Prettiest Girls in the United States" now being held by one of the New York dailies. Miss Bolles is an attractive young blond and rather pretty.

MARION'S NEW SHOW A WINNER

It looks as though Dave Marion has produced his masterpiece this season, "In the Land of Impossible," which he calls the show. It was at Miner's "Bronx" last week and looks the goods.

MERCEDIES BRAUCH IN HILL SHOW

Mercedies Brauch, formerly of Kahn Union Square Stock Company, is rehearsing as soubrette of Gus Hill's "Bringing Up Father" company, which opens at Pottstown Saturday.

DAVE SHAFKIN AN ELK

Dave Shafkin, of the National Winter Garden Company, was elected a member of the B. P. O. Elks at Columbia, S. C., Aug. 1.

MAX ARMSTRONG MEETS SUDDEN DEATH

FALLS FROM HOTEL WINDOW

Max Armstrong, general manager for the Barney Gerard enterprises was accidentally killed early Monday morning by a fall from the window of his room in the Palace Hotel, New York.

Armstrong was in his room with a Brooklyn theatre manager, who stayed in New York, on account of the street car strike.

Both had retired, when Armstrong went to the telephone to call Eddie Shafer in the same hotel about some business and after talking a few minutes he hung up the receiver. The supposition is that he stepped toward the window, which was near the phone, tripped and fell out.

The same sort of an accident occurred at this hotel several years ago, when Maudie Heath fell out of the window of her room on the seventh floor.

Armstrong was killed instantly. His body was removed to the Forty-Seventh street Police Station and later taken to the Campbell Funeral Parlors.

Armstrong was about thirty-seven years of age at the time of his death. He is survived by a mother and two sisters who live in Maine, N. Y. They left for New York at once to claim the body.

Armstrong managed the "Follies of the Day" last season and the season before. He has been in burlesque many years as producer and manager.

CASINO CONCERTS TO START

Manager Jim Sutherland, of the Casino, Brooklyn, announces that he will start his Sunday night concerts on Sept. 19. He will give six acts and five reels of pictures. Sam Bernstein will book the house this season.

JACK LA MONTE BACK

Phil Collins only lasted the matinee with the Bathing Beauties at the Empire, Hoboken, last Saturday, when Manager Lou Lesser had to rush Jack LaMonte back into his old job working opposite Jack Hunt.

ANNA LEARY HAS NEW HOUSE

Anna Leary, who for many years had a theatrical rooming house on Willoughby Street near the Star Theatre, and was the home of many burlesque performers, has taken a new house at 318 State Street, that city.

VAN OSTEN BOOKING ACTS

WAVERLY, N. Y., Aug.—Chas. Van Osten, former burlesque comedian, is running a booking office in this city. He is producing amateur shows as well as booking parks in this section of the State.

MATINEE RECEIPTS FOR CLUB

All shows on both the Columbia and American Circuit will give their receipts for a matinee later in the season to the Burlesque Club, it has been announced by Vice President James E. Cooper.

WEBER BACK FROM SARANAC

Joe Weber has returend to New York from Saranac Lake for a few days. He is here on a business trip. He looks the picture of health.

JOIN "STEP LIVELY GIRLS"

Edna Green and Ray Paino joined the "Step Lively Girls" at Hurtig and Seamons theatre last Friday.

Burlesque News Continued on Pages 27 and 28

"PARISIAN WHIRL", BILLY WATSON SHOW, FAST AND CLEVER

Billy Watson and his Parisian Whirl are at the Columbia this week with almost an entirely new cast. The only principals with the show now, who were with it last season are Watson, Billy "Grogan" Spencer and Edgar Bixley.

Watson, with his clarinet, funny make-up and easy style of working, doing Phillip Krausemeyer, was assisted in holding up the comedy part of the show by Spencer as Mike Grogan, his Irish pal. Spencer is a funny little fellow, a good mugger and is a corking good man for Watson and Bixley, who protrays a number of comedy characters in the first scene, making one change after the other. He played this part last season, but is getting more out of it now than he did then.

Frank Hanscom. a young juvenile, and Roy Burke, a straight man, are playing the sons of Watson and Spencer. Hanscom, a neat appearing chap, sings well and is a good hoofer. Burke also has a good singing voice.

Anna Armstrong, a stately and well-formed woman of a blonde type, stands out of all the women. She has a pleasing personality, knows how to put a number over and can read lines. Her gowns are pretty.

Patsy Ayres, who is making her first appearance at this house as a soubrette, is a shapely and very pretty little blonde. She dances well and although suffering with hoarseness put her numbers over nicely. Miss Ayres displayed dainty and attractive dresses. She played a French part very well and her pleasing smile soon won favor.

Elsa Lavedan, the prima donna, rendered several numbers well, did nicely in the scenes and offered a neat wardrobe.

Audry Gilman did Katie Krausemeyer satisfactorily.

The book is the same used with this show as last season. It tells a story of two men, out for a good time, who have gone to Paris. They took their wives with them, which did not interfere with their flirting with other girls. Their two sons were in Paris studying, but both seemed to be in love with a French girl, whom they introduced as their teacher. There are many comedy situations in both acts and several specialties. Bixley, assisted by eight chorus girls in a musical act, went big.

Down near the finish of the show Martini and Sinai cleaned up in their musical act. They worked in one, Martini playing a piano accordion with skill, and Sinai equally as clever on a violin, just kept the interest of the audience at high pitch from the time they started to the finish of the act, when they were roundly applauded.

They offered high class as well as popular selections, four numbers in all. This act adds class to the show. The boys making a fine appearance. They do not work throughout the show, making their first appearance in the specialty.

Watson has a good looking chorus and he has costumed his show well. The scenery is attractive and the entertainment pleases. SID.

ROUCLERES ARE GRANDPARENTS

Harry and Mildred Rouclere on Aug. 16, became the proud grandparents of Raymond Rouclere Yull, the new arrival in the family of their daughter, Mrs. F. R. Yull.

PLAYS SHORT ENGAGEMENT

MILWAUKEE, Wis., Aug. 28.—Jack Freed who opened here to-day with the Cabaret Girls closed to-night.

NELSON WITH "LIBERTY GIRLS"

Ike Weber booked last Friday Chester Nelson with the "Liberty Girls." Nelson will open with the show this week at Hurtig and Seamons.

LOUIE KREGG IS ILL

Louie Kregg, manager of the Gayety Theatre, Brooklyn, was confined to his home all last week with an attack of ptomaine poisoning.

THE DONIAS WILL CLOSE

Frank and Marie Donia of the "Liberty Girls" will close with that show at the Empire, Brooklyn, next week.

RUSSELL TO LEAVE "FOLLIES"

Irving Russell, juvenile, will close with the "Girls From the Follies" at the Olympic next week.

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IT'S ABOUT TIME

It's about time that legislation designed to remedy certain conditions existing in the theatrical business was enacted. That the Actor's Equity Association should, as it did last week, have to call upon the American Federation of Labor to support such proposed legislation is a direct reflection, it seems to us, on the legislature of this state, which very rarely concerns itself with the well being of actors.

Butchers, bakers, candlestick makers and textile operatives do sometimes receive legislative recognition, but actors, rarely if ever.

Now we don't mean to imply that the actor is a poor, God-forsaken individual who needs pampering; not at all. It's just this:

They are as much entitled to work under decent sanitary conditions as the garment worker is, for example. And when they go on the road they should not have to worry about being able to get back home in the event the show they are with fails.

Unfortunately, as was pointed out by Equity in the resolution calling upon the A. F. of L for support, actors are occasionally left stranded in far places and have to rely on kind-hearted persons or charitably inclined organizations to raise enough money to pay their fare back home.

And with respect to the unsanitary conditions that actors very often encounter in their travels, it is a well known fact that the dressing and wash rooms of a majority of the old theatres throughout the country are hardly fit places to use. And yet these conditions are allowed to exist in the theatrical industry—for it is an industry, despite the economic and sanitary advances that legislation has brought to other industries in recent years.

So we feel that it is asking very little of the state legislature when it is asked to enact a law requiring managers of doubtful financial standing to give a bond to insure the return home of traveling companies; and also requiring theatres to construct sanitary dressing and wash rooms for actors.

As regards a law compelling managers to post the names of players taking part in a performance, it seems to us that it would be an unnecessary bit of legislation. We are not unmindful of the occasional managerial deceit practiced on both players and public, which has to do with the announcement that certain players will take part in a performance, when as a matter of fact the players know nothing about the scheduled performance.

But this form of deceit is so rarely practiced by managers that it hardly behooves the legislature to take legislative cognizance of it. Besides, generally the deceit is practiced by the player rather than the manager, as is very well known to those who arrange benefit performances.

For when the player is called upon to appear in the performance he or she, as the case may be, usually assents. And when the time comes to appear, which is long after the player's name has been announced as one to take part in the performance, a telegram or telephone message arrives with the announcement that the player is unable to appear for some reason or other.

Thus the public has been misled not really by the manager but actually by the player. So in this connection at least we fail to see why the long-suffering manager should be made the "goat" for what really is no fault of his. Besides, even if it were his fault most of the time, it is hardly anything that has to do with the well being of the actor, so why invoke the aid of the legislature to remedy it? It will be enough if the legislature remedies the stranding and unsanitary evils.

TWENTY-FIVE YEARS AGO

Marie Millard was prima donna with "The Sphinx Co."

Robert Stickney, Louise De Mott, Chas. Wieland, McPhee and Hill, Capos Bros., Col. E. D. Boone, Martinho Lowande, Oscar Lowande, Austin Sisters, Pauline Carre, Frank Kennebel, and Robert Whitaker, equestrian director, were with Bentley's Circus in New York.

Arthur C. Moreland started the publication of the *Elks' Antler*.

Saharet was with the "Night Owls" Co.

Ed. Mills died at New York City.

"Just Tell Them That You Saw Me" was published by Howley, Haviland and Dresser.

Edna Aug was with the "Rush City" Co.

EXPLAINS BOOTHE ARRANGEMENT

August 30, 1920.

Editor the CLIPPER:

My attention has been called to an article which appeared in your issue of August 25 re Colonel R. Boothe.

You state that during the late election contest for president and officers of the Actors' Equity Association Mr. Boothe was charged, by some people, with grafting, and that these allegations were sustained by the disclosure that Boothe, in addition to receiving $100 a week salary as chairman of the Entertainment Committee, also got a two-and-one-half per cent take-off of the receipts derived from the association's benefits.

The inference of the above is most unfair and unjust to Mr. Boothe. The facts of the case are as follows:

Last November the Council of the Actors' Equity Association decided to create an Entertainment Committee and offered the position of chairman to Colonel Boothe at a salary of $100 per week and 2½ per cent of the profits. Colonel Boothe, himself, had nothing whatever to do with the proposition; it was a free offer made to him by the Council of the Actors' Equity Association. At the time, it was intended that a large number of entertainments should be given, but later the Council decided that it would be better to give only two, and that those should be of the finest quality. These total profits amounted to about $10.00 a week in excess of his salary and was a very small matter indeed. During the time that he was not working for the entertainments Colonel Boothe reorganized the entire system in our office and worked hard in an executive capacity. Colonel Boothe's accounts have been audited and have been passed as absolutely correct.

Yours very sincerely,
FRANK GILLMORE,
Executive Secretary.

Answers to Queries

T. Y. K.—Frank Fogerty is no longer on the stage.

M. R. A.—Andrew Mack starred in "An Irish Gentleman."

C. Y. A.—Mary Pickford is about twenty-eight years of age.

C. Y. T.—Ben Atwill was for several seasons the press agent at the Hippodrome.

C. E. T.—The song "Silver Threads Among the Gold" was copyrighted and published in 1873.

V. T. R.—Bunnell's Museum was at Broadway and Ninth St., New York City. It closed in 1883.

C. T. K.—James H. Manning and Willie Weston did a vaudeville act together about twelve years ago.

M. R. S.—Mechanics' Hall, where Bryant's Minstrels played, was at No. 472 Broadway, near Grand St.

M. T. A.—H. A. Du Souchet wrote "The Swell Miss Fitizwell," a farce in which May Irwin successfully starred.

C. T. A.—Richard Mansfield appeared at the Lyceum, London, England, during the season of 1888, playing there from August 4 on.

Trentonite. — The Masonic Temple, known as Phillion's Temple Theatre, Trenton, N. J., was closed as a theatre April 7, 1888.

R. T. T.—In answer to your query, Gillettes "Held by The Enemy" played at the Grand Opera House, Toronto, the week of March 12, 1888.

T. P. K.—Harry Pilcer and Teddy Gerard did a dancing act some five years or more ago. They appeared in this country and England.

V. A. R.—Will Rossiter, the music publisher of Chicago, was also an art importer about 20 years ago. He also published music at that time.

C. R. T.—"Under the City's Lamps" was written by the late Leander Richardson. It was a melodrama and was a favorite stock production twenty-five years ago.

M. T. R.—The publishers claim that "The Rosary" has sold over 5,000,000 copies. Am unable to say whether or not if this is the best selling song ever written.

A. T. R.—Myles McCarthy was an Irish character actor and singer. He toured during 1899 and 1900 to the Pacific coast, in "Dear Hearts of Ireland." His right name was Jack Palmer.

D. R. T.—You win the bet, the date Hi Henry's Minstrels played your town, during that season, was September 6. They alternated between New York and Pennsylvania during 1899 and 1900.

Opera Singer.—Berron Berthald originated the role of Arthur Dimmisdale in "The Scarlet Letter." He was German born, but became an American citizen. His first appearance here was as a member of the Castle Square Opera Company, Boston, Mass.

Player.—"A Battle Scarred Hero," was written by Willis Maxwell Goodhue. Charles Townsend wrote "The Perils of a Great City;" Glen McDonough is the author of "Sister Mary," and "A Merry Chase" was written by Herbert L. Lyman. They were all produced during the year of 1899.

Rialto Rattles

WHY INDEED.

We have had "Alphabet Soup" for dinner, now that we can have "Word Rolls" for breakfast, why doesn't someone invent "Monologue Muffins" for supper-time!

WE NOTE

That a certain correspondent is not "laitly" as Chi. as he used to be, Manhattanly speaking.

REFERRING TO HEALTH?

Questioned as to the cause of the delay with the proposed new act with Eva Tanguay, someone had the nerve to say it was because Roscoe Ails.

TRUE TO FORM

If Babe Ruth goes into vaudeville at the end of the present baseball season, he ought to make a hit.

NO DOUBT

The board of directors will frown with disapproval at the suggestion that a certain theatrical club be known in the future as "The Camels," for "who wants to be a camel?"

COMEDIANS TAKE NOTE

The following have not been used much—*lately*.

"It costs fifty cents more to be a dog in New York than it does to get married in New Jersey."

"What time was it? A little after two."

"Jersey is a watermelon country so we cantaloupe."

"They threw tomatoes at me, tomatoes don't hurt; these did, they were in cans."

"We put tomatoes on the train so that the late trains could ketchup."

"Alagazambandanuality."

"What complaint, no complaint, everybody satisfied."

"Tin can tied to a dog's tail, it's bound to occur."

"*Bitter* end."

CURRENT ATTRACTIONS

With the railroad fares to be increased and no cut in the H. C. L., what are the proprietors of the reconstructed merry-go-rounds on the Gooseberry Circuit going to do for "current" attractions?

AND THEY TALK ABOUT FRANCE

Most of the females this Summer keep their ears covered and let the rest of their anatomy take a chance with Old Sol.

SUGGESTIONS FOR HALL OF FAME

"Initiative" is when you try to do an act and "Referendum" is when you go to the office and try to get booking.

EXPLANATORY

The guy that invented "One Night Stands."

His compatriot who slipped in the "Split Weeks."

The "Sowerguy" who first staged the "Supper Show."

The critic who catches the "Supper Show."

The original "dressing-room comedian."

The magician who invented the "egg-bag."

The magician who still does it.

GLOSSARY OF TECHNICAL TERMS

"SUPPER-SHOW"—A muchly deleted, abrogated version of a series of "On and Offs" and "One and One-s," given during the period of time when nearly all of the audience goes home for their supper, but when you can't get yours.

"CANNED"—A word that formerly referred to a state of being following the decision, justly or otherwise, of a so-called "house-manager," taking place any time after the first show, or before the last. Now obsolete except as referring to certain types of music, campaign speeches, fruit and fish.

MELODY LANE

CENSOR FOR POPULAR MUSIC NEEDED, SAYS PAUL KLUGH

President of Music Industries Chamber of Commerce, Says Suggestive Words and Music Make Suggestive Dancing —Lowbrows' Poison Lyrics Should Be Suppressed

At a meeting of the convention of the National Association of Masters of Dancing, held last week at the Hotel Astor, Paul Klugh, president of the Music Industries Chamber of Commerce, made an address in which he among other things advocated a censor for popular lyrics and popular tunes.

"The public has had too much jazz," he said, "and the Music Industries Chamber of Commerce is intent on reforms. Suggestive words and music undoubtedly make suggestive dancing. We should start at the bottom with our reform, and as we clean up music and dancing, it will be easy to clean up words. There is a censorship in many lines, such as motion pictures and the stage, but no censorship for the words of a song. Any lowbrow can put out a song with poison in it that will travel. It is perfectly possible to form a body to censor songs and the details of such a plan must be worked out.

"The public trend now," he continued, "is undoubtedly toward more natural music. One of the largest dealers in records told me recently that 'The Blue Danube' is his best seller. He says that the people have come to realize that the transitory stuff is much more expensive and they tire of it very readily.

"Piano, player-piano, music rolls and record manufacturers," he said, "are not intent on producing music which you oppose, and if they have done so they have this defense. The public wanted jazz. Writers and composers cannot be blamed for it as much, perhaps, as the makers of records and music rolls, who introduced syncopations which it would be impossible to indicate through the printed page."

Much applause greeted the speech.

SONG WRITERS MARRY

Nat Vincent, the song writer, and Blanche Franklyn, the lyricist, were married on Friday of last week at the St. James Episcopal church, Atlantic City.

Vincent appeared at Atlantic City last week with "Hitland" and the entire act attended the wedding. Bobby Jones was best man and Maida Firmin was bridesmaid.

Miss Franklyn has written the lyrics of a number of the Vincent song successes and this week is appearing at the Harlem Opera House. Vincent and the Hitland act is at the Orpheum.

HARRIS FILM CO. READY

Plans are maturing so rapidly in the new Chas. K. Harris Film Co. that the announcement of the first picture release will be made within the next few days.

The new corporation organized in Wisconsin and with which is connected in addition to Mr. Harris, his two brothers has started out in excellent shape. A limited amount of the stock was offered for sale and it has been subscribed for in a manner which indicates great confidence in the coming Harris pictures.

LEW FIELDS WRITING SONGS

Lew Fields, producing manager of the "Poor Little Ritz Girl," is shortly to make his debut as a writer of song lyrics. Lew has been connected with practically every department of the amusement business except that of song writing, and in order to round out his career is going to write some songs.

BDWY. RELEASES TWO

"I'll Be with You in Apple Blossom Time" and "Chili Bean," are two recent releases in the Broadway Music Corp. catalogue. Albert Von Tilzer and Lew Brown wrote the "Chili" number and the "Apple Blossom" song is the work of Albert Von Tilzer and Neville Fleeson.

NEW MUSIC CO. FORMED

The El Record Musical Corp. has been formed with a capital of $75,000. G. Keen, T. Bauer and S. Geneen are the incorporators. The capital stock of the corporation is 500 shares preferred, $100 each, and 5,000 common, no par value.

JOHNSON HAS A BIG WINNER

Howard Johnson, of the Leo Feist, Inc., house, has a big winner in his new song "Honolulu Eyes".

SONG HAS LOST ITS PUNCH

In the Arthur Hammerstein show "Tickle Me" is a song which on the opening night scored a hit of gigantic proportions. One of the reasons for the hit was the fact that during the singing of the chorus the girls passed down the aisle and distributed small bottles said to contain tea. If it was tea, it was a peculiar brand for those that tasted it not only applauded the song to the echo but from that moment on apparently enjoyed the show to the utmost. It received much publicity and every night since there has been an expectant crowd awaiting the singing of the chorus. It is rendered as well as it was on the first night, the girls pass through the audience and give out favors, cigarettes, candy, etc. The song seems to have lost its pep. There is a little applause at its finish but the big opening night enthusiasm is absent. The number picked on the opening night as the biggest hit in years gets over and that's all.

"MARY" OPENING DELAYED

"Mary," the new George M. Cohan musical comedy will not come into the Cohan theatre as announced. Upon leaving Boston the show goes into Philadelphia for a return date and after that will probably go to Chicago.

New Yorker's will be disappointed in not being able to see the piece and also hear the nation wide song hit "Love Nest" which according to its publishers is bound to surpass in popularity the famous "Poor Butterfly."

LEONARD'S NEW SONG READY

Eddie Leonard, who is to play a short engagement in vaudeville prior to opening in a new musical comedy, will sing at the Jefferson theatre next week for the first time on a stage his new song, "Mary Where Will You Be?" Chas. K. Harris publishes it.

CANTOR WRITING SONGS

Eddie Cantor, the comedian, is filling in the vacation season writing songs, and has shown a number to some of the big publishers. Cantor has a good idea of his value as a writer and singer and is asking an advance of $1,000 on each of the numbers.

HEIN BUYS A FARM

Silvio Hein, the songwriter and composer, has bought a farm at Westport, Ct.

MUSIC MEN HOLD MEETING

A meeting of the Music Publishers' Protective Association was held on Tuesday of this week at which a number of important matters in connection with the publishing business were taken up.

The unsettled condition of the music industry was responsible for the calling of the meeting and plans for some definite action which would result in the betterment of business conditions were discussed. One of the matters which was carefully gone into was the ten cent song, which as far as the big publishers are concerned is almost a thing of the past. While there are ten cent songs on the market, few of the large houses have any in their catalogues and if so they are not exploiting them as they did in the past.

The big bulk of music to-day is sold at thirty or thirty-five cents per copy, a high price when compared with the ten cent rate which prevailed prior to and during the war. Publishers admit that thirty cents is a high rate for the popular numbers and many have said that they would be glad to issue a number at a lower price. The next lower rate however, seems to be one which would carry the song into the ten cent stores, and bring at wholesale six or seven cents per copy. This the publishers say is impossible, that the existing high cost of music production makes it an absolute impossibility for them to sell at that rate. The ten cent stores have steadfastly refused to raise their retail rate to fifteen cents per copy and thus the matter has for months been deadlocked.

WILL SING OWN SONG

Dorothy Jardon, the prima donna who will this season be heard in the "Broadway Brevities" show, is to sing one of her own songs. Miss Jardon, who has been spending a few weeks vacation at a nearby shore resort has been putting in her spare time writing songs and has several which will be released during the coming fall season.

Joe. Daly and George Moriarity have been collaborating with her.

WINS $1,000 MUSIC PRIZE

Francesco Malipiero, an Italian composer, has won the $1,000 prize for the best quartet composition offered by Mrs. Frederick S. Coolidge, of New York and Pittsfield, Mass. Malipiero's composition was pronounced the best of the 135 manuscripts submitted.

GOLDING JOINS SAM FOX CO.

Alfred Golding has joined the staff of the Sam Fox Publishing Co. and will be the firm's special Canadian representative. Mr. Golding is in close touch with the music field in Canada and has had wide experience in organization and publicity work.

ADDISON CO. OPENS OFFICES

The Addison Music Co. has opened offices at No. 145 West Forty-fifth street and will make a specialty of the better grade of popular songs.

Sam Coslow, formerly of the Charles K. Harris house, is manager of the new company.

PRIZES FOR MUSIC MEN

As an inducement for music men to try their skill, Charles S. Kline, when he opens his new billiard room in the Strand Theatre Building, will give to the one making the highest score a Gruen gold watch and a gold cigarette case for the second best.

E. C MILLS RETURNING

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, who has been spending a month's vacation on the Pacific coast, is expected back next week.

HARDING CAMPAIGN SONG READY

It is a happy augury for the success of the Republican cause next November that a new Harding campaign song, just published by M. Witmark & Sons, seems to have completely and happily solved the difficulty of finding the qualities of dignity and popularity splendidly combined. This new song, which is by John L. McManus, bears the title, "Mr. Harding, We're All For You," and it is one of the most rousing march songs ever conceived for campaign purposes. The music has a swing and "pep" to it enough to bring any audience to their feet, and the tremendous demand from band and orchestra leaders all over the country for the new song is easy to understand. So happily do the two verses and chorus incorporate the personal qualities and public achievements of both the Republican candidates, and so adroit and well-put is the confident prophecy of the refrain, that it is little wonder that this snappy, happy campaign song has received the endorsement and approval of Republican National Headquarters in New York, as well as hearty commendations from Harding headquarters at Marion. Judson Welliver, director of publicity at Marion headquarters, after listening to the song once, exclaimed, "It's great!"

Republican campaign managers everywhere acclaim "Mr. Harding, We're All For You" as a real campaign song whose usefulness and popularity can hardly be exaggerated. Their quick endorsement of the song is based on the lines of the lyric, which runs thus:—

MR. HARDING, WE'RE FOR YOU

From the town of Marion, Ohio,
Comes a man American right through;
He's the man for us because we know him
Courageous, strong and true.

REFRAIN

Oh, Mr. Harding, you're the man of the hour;
Oh, Mr. Harding, you will soon have the power
With Calvin Coolidge, in an American way,
To serve the good old U. S. A.

The Nation's leader you will very soon be,
As President we'll see you through,
For there's only one right house,
And that is the White House;
Mr. Harding, we're all for you!

From the good old State of Massachusetts
Calvin Coolidge comes as running mate;
He and Harding into port will steer us
Aboard the Ship of State.

The second refrain is the same, with the exception of the final lines, which run:—

You know the people all need you,
The whole world will heed you;
Mr. Harding, we're all for you.

JOHNSON HAS A BIG WINNER

Jack Landauer, singing at Baxter's Seaside, Rockaway, on Thursday night of last week for the Irving Berlin house, won the silver loving cup in competition against a number of the big publishers' singers.

ROCCO VOCCO BACK HOME

Rocco Vocco, manager of the Chicago office of Leo Feist, Inc., who has been spending a week in New York, is back at his desk in the Grand Opera House building.

VON TILZER PLACES SHOWS

Harry Von Tilzer has completed the musical score of a new show called "Love Mad," and it will be given an early production by Lew Fields.

BILLY CHURCH GOING BIG

Billy Church is scoring big with the Leo Feist song, "I Don't Have to Go to Heaven."

IRVING MILLS ON WESTERN TRIP

Irving Mills, of the Jack Mills house, left this week on an extended western business trip.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 31)

Helen Rockwell is on a two weeks' vacation.

Mary Cecil has just returned from a vacation in Cuba.

Grant Mitchell is spending a vacation at Sea Girt, N. J.

Theresa West is to open shortly with "The Smarter Set."

Iden Payne, the stage director, has returned from London.

Frank Wilcox and **Company** in "Sh-sh" have gone on a tour of the West.

Lee Grove is the booking manager of the Gleason and Bloch enterprises.

Walter Van Zinn is now connected with the **Will Rossiter** offices in New York.

Burns and **Hale,** with a new act, opened at the Lyric, Newark, last week.

Wirth and Gordon opened at the Lyric, Newark, last week with a new act.

Sam Michals has been added to the cast of Harry Hastings' "Razzle Dazle" show.

Billie Craig has been added to **Lela White's** entertainers by Cordelia Tilden.

Milly White, who was formerly with a quartette, will shortly be seen in a new single.

Lillian Dennis will stage the dancing numbers in "Look Who's Here," now in rehearsal.

Esco Ives is appearing on the road in a musical revue which includes himself and six girls.

George Nash has returned from London and will be seen in his old role in "East is West."

Frank Morgan has been engaged by Norah Bayes for a comedy role in "Her Family Tree."

Beatrice Whitney has been engaged by **Adolph Klauber** for a "Nightie Night" road company.

Florence Walton, who has been touring Europe since June, will sail from France on September 25.

Eleanor Martin has been engaged for "Wild Cherry," in which **Ruth Sheply** will star this season.

Billy Glason arrived from Boston last week where he has been spending a week visiting his people.

Marjorie O'Rourke, of **Adelphi** and **O'Rourke,** returned last week from a visit to her people in Chicago.

Tyler Brooke was signed last week to aapear in the current "Hitchy-Koo" show, which is now in rehearsal.

Dodson Mitchell has been engaged for **Cora Dick Grant's** play, "The Tavern," in which **Arnold Daly** will star.

Conrad, Stern and **Marks,** a new combination of authors and producers, have opened offices at 165 W. 47th Street.

Adolph Bak, assistant concert-master of the National Symphony Orchestra, last week returned from Europe.

John Barrymore has rented the modern dwelling at No. 67 East Ninety-first street, where he will make his home.

Barry Melton has been engaged to appear in "The Royal Vagabond," when he goes on tour this season.

Lillian Bradley sang at the Walton Roof, Philadelphia, last Wednesday, returning to New York, Friday.

Cordelia Tilden has placed **Laura Hill** as the ingenue in the one act playlet, "The Combat."

Jack Dean and **Louis Borochoff** are to appear in the vaudeville playlet, "The Combat."

Victor Fay has been placed with "Harry Hastings' Big Show," and opens at the Empire in Brooklyn this week.

Porter Emerson Browne was the guest of honor at a dinner at the Union League Club on Monday night.

Elmer Tenley is considering an offer of ten weeks in vaudeville around New York City with his trolley-car stories.

Leslie Austen will play the leading male role in "Cornered," in which **Madge Kennedy** will return to the stage.

The **Golden Brothers** arrived from Chicago recently and will open on the Proctor time with a posing act in bronze.

Albert Brown, after a season of stock in Denver, is to return to "The Purple Mask," with which he formerly appeared.

G. M. Anderson is casting his new production, "I Love You," which is scheduled to open in San Francisco shortly.

The **Fitzpatricks,** the original "Texas Tommy Dancers," have had an act arranged for them by **Walter Balser.**

Betty Hale of the "Night Boat" has been entered in the "Fame and Fortune" contest of Motion Picture Magazine.

Betty Don and **Co.** has been scheduled to play Syracuse next week and has a route on the Orpheum time to follow.

Walter James, Stefi Anderson, and **Mildred King,** of "The Rose Revue," are spending two weeks in the Adirondacks.

Sam Curtis is to present a new school act with the Gus Hill Minstrel Show, opening August 30 at Gardiner, Mass.

Frank Evans, who did an act with **Vidoc** years ago, will leave for Silicia, Greece, shortly to take up Salvation Army work.

J. W. Todd, manager of the Buffalo office of the **Gus Sun** circuit, arrived in town recently and is looking for new material.

George W. Shefler is in New York signing an orchestra for Ciro's, an exclusive club which he will open in Montreal in September.

Bobbie Leonard, blackface comedian has closed with the Bryant Boat Show and will play vaudeville dates the coming season.

Sheridan and **Otto** open in two weeks on the Poli time in a new singing, talking and dancing act; they have a route to follow.

Jack Simons closed at the Jackson Hotel in Atlantic City last week, and opened with **Hilda Carling & Co.** at Columbus this week.

Kranz and **La Salle** have been routed for 26 consecutive weeks on the United time in New York through **Rose and Curtis.**

Joe Nelson closed a fourteen weeks' engagement at **Morgan's** Coney Island, and is now with the **Al Davis** Revue, at Greeley, Newark.

John Martin, of **Martin and Tenley,** is to sail for Europe in three weeks to book outdoor amusement attractions for next summer.

Minnie Dupree has been engaged by Lea Herrick to appear in a new comedy this Fall, the name of which has not yet been announced.

Jean White, Mlle. Marionne and **Betty Moore** have been signed for an indefinite engagement as the features of the Winter Garden Revue.

Georgia Branton opened with **Gus Hill's** "Captain and the Kids" Co., playing "Mrs. Katzenjammer," at Miner's Bowery, New York, Aug. 31.

The **Van Brothers** have been offered a route over the Orpheum time by the **Harry Weber** office, which they are holding under advisement.

Darry Welford, daughter of **Dallas Welford,** English comedian, has been engaged as assistant stage manager for the George White's "Scandals."

James K. Hackett sailed for London on the Caronia last week and will be seen in that city in "Macbeth" about the first of November.

Minnie Dupree will be starred in a new play, under the management of Lea Herrick and Robert Milton, which will be shown here in January.

Phil Guryan, manager of Leo Newman's Ticket Agency, returned last Monday from Lake Placid, in the Adirondacks, where he spent a ten-day vacation.

Singers Midgets have established a new record in advance newspaper publicity, getting space amounting to twelve columns in the San Francisco papers.

Hilda Spong, who will be seen the coming season in "Self Defense," has purchased a cottage at Long Branch and will in the future spend her summers there.

The **Otto Brothers** closed their season on the Loew time recently and are taking a few weeks vacation before resuming next season's route on the same circuit.

Hunting and **Francis** will produce a new girl act at the conclusion of their Orpheum tour, sometime in February. The act will be under the direction of Harry Weber.

Paul Grant, who was with Chauncey Olcott last season, has been engaged for the Sidney Toler part in the road company of "On the Hiring Line" for next season.

Josephine Rolke, chorus girl with the "Poor Little Ritz Girl" show, has been engaged for an important role in **Lew Field's** forthcoming revue "Wild Women of 1920."

Sam Critcherson, now doing the Edgar Atchison Ely part in "Sinbad," has been engaged for Al Jolson's new show, "Sinbad," which opens at Toronto next Monday.

Al and **Fanny Stedman,** who have been spending their vacation at their home in Boston, returned to New York last week to arrange for their next season's bookings.

R. W. Barremore has been appointed publicity director of the Lincoln Theatre, Union Hill, N. J., and the National, Jersey City, both Keith vaudeville houses.

Johnny Black and Miss Dardanella will not appear with the Broadway Brevities, having cancelled by mutual agreement. They will open on the Orpheum Circuit shortly.

Beatrice and **Marcella Swanson,** late of "Florodora," have been engaged for the "The Girl in the Private Room," a new musical production to be made shortly by the **Shuberts.**

Vincent Valentini, who wrote the special lyrics and music for the the "Liberty Girls," has written new material and special songs for Billy Spielman of "Grown Up Babies."

William Courtenay after a short season in "Civilian Clothes" on the road, will open in New York about January 1 in "The Clam Diggers," a new play by Eleanor Hinckley.

Lillian Stuart, formerly of the Payton Stock Company, is spending a vacation in California, preparatory to joining the John Wray Stock Company at the Strand Theatre, San Diego.

Violet Maye, who has been engaged for one of the principal parts in "Gus Edward's Revue of 1920," opened at the Bedford in Brooklyn this week to try out some new material.

Harry Holman and **Company,** who is playing **Keith's** Atlantic City this week, has been engaged for the opening bill at the Broadway, which open with **Keith** vaudeville next week.

Lynn Cowan, his wife, **Estelle Davis,** and **Bill Bailey** and **Mrs. Bailey,** are now in Samoa, on their way to Australia, where they are going to tour the McIntosh circuit of theatres.

Allison Bradshaw and **Rebekar Cauble** have been engaged for Edgar Selwyn's new play, "The Love Woman," in which Florence Reed will open the new Times Square Theatre next month.

Harry Janswick and **Edith Jayne** have been signed for the **Carl Hyson** and **Dorothy Dixon** parts in "The Royal Vagabond," which opens at Wilkesbarre September 3 and then goes to Chicago for a run.

Anderson and Yvel, who have played thirty-three consecutive weeks in New York, have been routed until 1922 anad will open in Portland, October 6th, for their extended route over the Keith time.

Herbert Fields, who helped his father, **Lew Fields,** stage "The Poor Little Ritz Girl," is to produce musical comedies with Richard C. Rodgers and Lorenz M. Hart, who wrote the music and lyrics of that piece.

Mr. and Mrs. Ned Doyle, Mr. and Mrs. Garnet, Minerva Eureka, Ruth Walker, Frank Risely, Paul Locke and **Frank Thomas** have been engaged for the Frank Atkins Musical Company which will tour on the Coast.

Billy Glason was taken out of the bill the last half of last week at Newark to fill the next to closing spot this week at the same house; he will appear next season in Jack Norworth's "College Boy," which Norworth is rewriting.

Nestor and **Vincent** have retired from the stage and opened up the Nestor Variety Shop, where **Ed Nestor,** who built all the apparatus, used in his former acts, will devote his time to the manufacture of stage apparatus and properties.

George Middleton, co-author of "The Cave Girl," and his wife, sailed for London on the Aquitania Saturday. While abroad he will arrange for the English production of "Adam and Eva," "Polly With a Past," and "The Cave Girl."

Leon Laski and **William Klein,** the theatrical attorneys, are both leaving on vacation trips shortly. The former is going on a ten-day automobile trip through the Adirondacks, anjd the latter is leaving September 17 on a six weeks' trip to Europe.

Joseph P. Tumulty, secretary to President Wilson, saw "Good Times" at the Hippodrome last Wednesday, occupying a mezzanine box with a party of six which included William Gibbs McAdoo, Mrs. McAdoo, Mrs. Tumulty, and the secretary's children.

Helen Horerle, who has been directing the publicity here for Sam H. Harris's "Honey Girl" show, left for Chicago last Saturday, where the show opens September 6, at Cohan's Grand Opera House. She will continue to direct the show's publicity throughtout its road tour.

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Using incidental music or dance numbers

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By FRANK H. GREY

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The kind that enhance the success of any specialty in which they are used. Both numbers can be effectively played in the same act.

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DRAMATIC and MUSICAL

"HAPPY-GO-LUCKY" SPARKLING COMEDY SCORES SUCCESS

"HAPPY-GO-LUCKY," a comedy in three acts by Ian Hay. Presented by Al Woods at the Booth Theatre, Tuesday evening, August 14, 1920.

CAST

Abel Mainwaring....George Giddens
Lady Mary....Mrs. Edmund Gurney
Richard.....Barry Baxter
Sylvia.....Miss Maxine MacDonald
Lucius Welwyn.....Oswald Yorke
Mrs. Welwyn....Miss Nellie Hodson
Tilly....Miss Muriel Martin Harvey
Amelia Welwyn.....Miss Blyth Daly
Percy.....Frank Hector
Grandma.....Miss Alice Esden
Constance Damer
Miss Gypsy O'Brien
Rev. Adrian Foster....J. H. Brewer
Samuel Stillbottle.....O. P. Heggie

That altogether diverting comedy "Tilly of Bloomsbury," which during the past season scored considerable of a success on the London stage, last week found its way to a Gotham playhouse, changed only in name. As "Happy-Go-Lucky," its American title, it bids fair to maintain its previous standard of popularity despite its thoroughly British texture.

Ian Hay, the author has concocted a plot that fairly sparkles with clever farcical situations. Class prejudice is the basic theme upon which he has builded his story, which sets forth the romance of a girl of the masses and a young English peer. The characters have been treated in a Dickens-like manner, so clever that had that eminent author been in the audience, there is little doubt but that he would have been flattered at Tuesday night's premiere.

The little English lass meets her aristocratic lover atop a London bus under the romantic circumstances of a rain storm. The pair promptly fall in love. He introduces her to his snobbish family and for a time it looks as if Tilly's romance would be shattered. However, she holds up her end by pretending that her family is also of the aristocracy. She even goes so far as to invite the young peer and his mother and sister to tea, so that they might meet her family.

But fate is most unkind for when the day arrives, Tilly returns home just in time to find a bailiff in charge of her mother's lodging house in Bloomsbury. But she cleverly contrives to have the bailiff fill the role of butler and to go through with the hoax. This masquerade results in disaster. Tilly plunged into embarrassment and then despair, valiantly sticks by her family. And it is not until just before the final curtain that matters straighten themselves out and all ends happily for Tilly.

O. P. Heggie, as the bailiff gives by far the best performance. Seldom, in fact, has a comedian scored such a success with a character role. Muriel Harvey is charming as the heroine and Barry Baxter is good as the young lover. The rest of the latter's frigid family were Mrs. Edward Gurney and George Giddens, both of whom played their roles capably.

"POLLY AND HER PALS" OPENS

"Polly and Her Pals," under the direction of George M. Catts, opened its season's tour on August 30. John Mulgrew wrote the book, which is founded on the Cliff Sterrett cartoons. Hampton Durand and Harry Hume are responsible for the score and lyrics. Margaret DeVon will play the lead, and will be supported by Richard Burton, Edwin Bailey, Hattie Coleman, John Phillibe, and Kerr and Davenport.

"WOMAN OF BRONZE" COMING IN

Margaret Aglin will open her season in "The Woman of Bronze," at the Playhouse in Wilmington, Delaware, on September 2. The piece will come to the Frazee Theatre on September 7.

BAN ON THEATRE LIFTED

The Strand theatre, Hoboken, N. J., is to be allowed to reopen. Manager Griffin stated recently that permission had been granted to the Blainey Stock Players' Company to open the theatre this week as a playhouse.

The house lost its license six weeks ago when Commissioner Bernard N. McFeely placed a ban on the exhibition of the so-called educational picture "Wild Oats."

"THE BAT," A REAL THRILLER, SCORES A GREAT SUCCESS

"THE BAT," a melodrama in three acts by Mary Roberts Rinehart and Avery Hopwood, produced at the Morosco Theatre on Monday evening, August 23, 1920.

CAST

Lizzie.....May Vokes
Miss Cornelia van Gorder
Effie Ellsler
Billy (the Butler).....Harry Morvil
Miss Dale Ogden.....Anne Morrison
Anderson (a detective)
Harrison Hunter
Richard Fleming....Richard Barrows
Reginald Beresford..Kenneth Hunter
An Unknown Man...Robert Vaughan

"The Bat" proves a mystery play that is a real thriller, is intensely interesting in its baffling episodes and series of plot complications, and highly humorous in the comedy scenes most admirably played by May Vokes.

To give a detailed or even general description of the plot, would be to deprive the prospective auditors of the thrills, and would defeat the purpose for which the play has been written.

A slight insight into the subject matter may, however, be gained from the knowledge that a certain Miss Cornelia Van Gorder has leased a Long Island country house. It is the property of a New York financier who has disappeared coincidently with the looting of his bank. The cashier of the bank, who is secretly engaged to marry Miss Van Gorder's niece, is suspected of the defalcation.

The new occupants believe the house haunted, strange sounds and manifestations strengthening their belief, but leading them to believe that they are in some way subtly associated with the bank robbery.

Detectives are sent for in an effort to solve the mystery, many complications ensuing; there are murders, assaults and breathless experiences of all sorts. The guilty man, "The Bat," is not revealed until the last of the play, which provides a very adequate and suitable climax.

May Vokes gave a masterful and clever performance, and her unctuous delivery of the comedy lines in her inimitable manner, stood out well as one of the hits of the evening. Effie Ellsler, an actress of the old school gave a finished and scholarly rendition of the part and Harrison Hunter, Edward Ellis, Robert Vaughan, Stuart Sarge, Harry Marvil and Anne Morrison, were all more than capable in their respective parts. As a melodramatic thriller, the piece is a great winner, and should have an almost endless run.

NEW SHOW FOR WHITESIDE

Walker Whiteside will be presented by Augustus Pitou at a Broadway theatre early this Fall in "The Master of Ballantrae." Associated with him in the cast will be Sydney Shields, Nancy Stewart, Virginia Duncan, Alexander P. Frank, W. Mayne Lynton, Maurice Barrett, William H. Shelley, Basil West, and Karhle Vose.

KANTERS HAVE A DAUGHTER

Mr. and Mrs. Edward Kanter are the proud parents of a new baby daughter. The mother was formerly known in musical comedy as Poppy Lee.

"PADDY," LONDON HIT WITH EILEEN HUBAN, MILDLY ENTERTAINING

"PADDY THE NEXT BEST THING." A play by Gayer Mackey and Robert Ord; adapted from the novel by Gertrude Page. Presented at the Shubert Theatre, Wednesday evening, August 25, 1920.

CAST.

General Adair.....Walter Edwin
Jack O'Hara.....Hugh Huntley
Mickey.....Charles McCarthy
Miss O'Hara.....Miss Julia Stuart
Miss Mary O'Hara..Miss Isabel West
Paddy.....Miss Eileen Huban
Eileen Adair.....Miss Eunice Elliott
Laurence Blake.....Cyril Scott
Gwendoline Carew..Miss Vera Finlay
Dr. Davy Adair....Charles B. Wells
Lord Sellaby.....C. Barnard Moore
Doreen Blake..Miss Kitty O'Connor
Webb.....Maureen Maguire
Mrs. Bingle.....Miss Emily Lorraine
Mrs. Putter.Miss Alice Belmore Cliffe
Ticket taker.....J. B. Souther

"Paddy, the Next Best Thing," is strongly reminiscent in style and technic to "Peg O' My Heart," in which J. Hartley Manners wrote for Laurette Taylor, the part that won her stardom and fame. The heroine is wistful, contradictory, irresponsible, hoydenish and a creature of contrasts.

The title of the piece is derived from the fact that the girl's father wanted a boy, but had to put up with the opposite sex.

Paddy loves her sister, but hates the man whom she thinks her sister loved; even after she discovers the fact that her sister is married to the man, she goes on hating or pretending to, with a fine display of perversity.

The intention of the husband to leave for a distant land which will of necessity separate the sisters, is the factor which tames the shrew.

The play is talky and conventional, very; but the technic of unravelling the tale, is natural and does not lack sophistication although it was but mildly received by the first nighters upon its premiere.

The stellar part in the hands of Eileen Huban was portrayed in a manner to endear her to the hearts of the audience; she was affectionate, loving, violent and sarcastic in turn. Her smile is infectious, and her positive personality and girlishness stood her in good stead.

Cyril Scott who can always be depended upon for a good performance, had little more than a "walking gentleman," for two acts and at best, the role was vapid and uninviting; he maintained, however, his usual finish and played the part to the limit of its possibilities.

Eunice Elliot was charming and graceful; Vera Finlay, majestic and Emily Lorraine and Alice Bellmore Cliffe, refreshing and entertaining in the humorous roles in the dispensary scene, breaking the monotony of the incessant chatter and over-dialogued, inconsequential subject matter of the conversation.

The piece was a hit in London due no doubt to the personal appeal and popularity of Peggy O'Neill who played the leading role, and it may have a run here through interest in Miss Huban and a clientele which she will possible attract, but is unlikely to stir up any more than lukewarm interest.

THATCHER FORMS 2 COMPANIES

James Thatcher, general manager of the Poli Stock Companies, has just organized two new companies, one for Bridgeport, and the other for New Haven. The former will open Sept. 5 with "Forever After." The Bridgeport company will open August 30 at the Lyric Theatre in that city with "A Tailor Made Man."

NEW DAVIS FARCE REHEARSING

"Marry the Poor Girl," the new Owen Davis farce, went into rehearsal early this week. It will open out of town October 1.

A PLAY FOR THE ELKS

CHICAGO, Ill., Aug. 31.—This week Milwaukee is celebrating for the B. P. O. Elks and as part of the hilarity Manager Niggemeyer, of the Shubert Theatre, is presenting his stock company, who are offering for the first time on any stage a new play entitled "When Elks Meet Elks." It is said to be a screaming farce, having much to do with Elkdom. Ralph T. Kettering, of Chicago, is the credited author, who always picks out the former beer city for his initial performances. Kettering is an active member of B. P. O. Elks Lodge No. 4 of Chicago. The new play was staged under his personal direction and was acted by Frances McHenry, James Blaine, Alice Mason, Oscar McShea and other favorites of the stock company. It opened Monday night and it is said that several New York producing managers were present, some of them thinking the production worthy of a New York appearance.

"BLUE BONNET," COWBOY PLAY, HAS BUT FEW BRIGHT SPOTS

"BLUE BONNET." A comedy by George Scarborough. Presented at the Princess Theatre, Saturday evening, August 28, 1920.

CAST.

Billy Burleson.....Ernest Truex
Hope Hillyer.....Miss Mona Thomas
Jep Clayton.....Edgar Nelson
Cuca.....Miss Maria Ziccardi
Sallie Jenkins....Miss Helen Lowell
Judge Stegall.....Robert Harrison
Terry Mack.....Richard Taber
Mrs. Gilstrap.....Miss Mattie Keene
Jim Cooksey.....Neil Burton

"Blue Bonnet" is a tale of a cowboy, a different kind of a cowboy with no guns, who is jealous of a New York gangster on duty with the National Guard stationed at the Mexican border. The controversies between the cowboy who is in love with a girl, living in the same house in the Rio Grande country of Texas, and the doughboy from New York who is stationed on the border, provide the best humor of the play. Despite this humor, in its aspects, the piece is rather conventional and the character of the spinster who is villainously against the young man and his love-making, is unreal.

There is a plot to steal the old home, a bloody encounter in a burying ground, and a lot of other scenes which smack of the melodramatic and motion picture atmosphere, coupled with some improbabilities that show poor judgment in play writing technic. There are, however, a number of bright spots in the piece.

Ernest Truex as the cowboy, although not the type suggesting the Western character, gave an interesting performance of the part in so far as permitted by the limit of the part's capabilities. He played with genuine appeal in a convincing manner and with repression rather than physical outbursts. About the best work of his career is being done by Truex in this piece and his work alone makes the play amusing and entertaining.

Richard Taber as the doughboy and Mona Thomas as the girl owner of the ranch, gave clever portrayals; Mattie Keene was highly amusing, but Helen Lowell was badly handicapped by the part although she handled it as well as any one could. Maria Ziccardi was decidedly attractive in the scenes in the living room of the ranch and the remainder of the cast was adequate.

NANCE O'NEIL GOING TO COAST

CHICAGO, Ill., Aug. 29.—The Central Hall will be enlivened on Sept. 5, when Nance O'Neil will appear there in "The Passion Flower." The Chicago engagement will be her first stop en route to the Pacific coast, where she will play a protracted engagement.

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The Hit of Hits
All Alone in a Class by Itself

If you use a Harmony Song - If you use an Instrumental Waltz -
If you use Incidental Music - You should use "THAT NAUGHTY WALTZ"

A PEACH OF A NOVELTY SONG AND GREAT FOR HARMONY

"I Love You Sunday"

NIFTIEST KIND OF A LYRIC WITH THE DANCIEST KIND OF A MELODY

GROWING BIGGER 'N BETTER

"Sweet and Low"

A BALLAD WORTH WHILE SINGING

THOSE WHO HAVE HEARD THIS SONG HAVE PRAISED ITS WONDERFUL

"ASK THE ROSE"

HAUNTING MELODY AND ARE MEETING WITH SUCCESS BY SINGING IT

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For Next Week

B. F. KEITH VAUD. EX.

NEW YORK CITY.

Palace—Jas. Lucas & Co.—Leon Errol & Co.—Bradley & Ardine—Ford Sisters—Nora Bayes—Lambert & Ball—Topics of Day.

Riverside—Mel Klee—Francis Pritchard Co.—Patricola—Ye Song Shop—4 Lamy Bros.—Topics of Day.

Colonial—Leo Zarrell & Co.—Tom Patricola & Co.—Winston's Water Lions—Henry Santry & Band—Topics of Day.

Alhambra—LaToys Models—Rudinoff—Troubles of 1920—The Sharrocks—Topics of Day.

Royal—Robbie Gordona—Falon & Shirley—Kelly & Pollock—Emerson & Baldwin—Sybil Van—Lorimer Hudson & Co.—Topics of Day.

Hamilton—3 Noesses—Rooney & Bent Co.—The Van Cellos—Harry Holman & Co.—Ruth Roye.

Jefferson—3 Marx Bros.—Morris & Campbell—Brown & Weston—Eddie Borden—Tuscano Bros.—Keegan & Edwards—Martin & Moore.

BROOKLYN, N. Y.

Bushwick—Elinore & Williams—Frank Ward—Bessie Remple—Herbert Brooks—LeMaire & Haynes—Herminie Shrone—Belle Baker—John S. Blondy & Bro.—Topics of Day.

Orpheum—Jennie Middleton—Joe Laurie—Bert Errol—Toney & Norman—Topics of Day.

New Brighton—Dolly Kay—Enos Frazere—Wright & Dietrich.

Henderson's—Loney Haskell.

ALBANY.

Keith's—Clark & Bergman—Fay Courtney & Co.—Potter & Hartwell.

ATLANTIC CITY.

Keith's—Nonette.

BALTIMORE.

Maryland—Nippon Duc—Follis Girls—Allanson—Muldune Franklin & R—Frawley & Louise—Chic Sale—Lydia Barry—Topics of Day.

BUFFALO.

Shea's—Coogan & Casey—Marlettes Mannikins—Marmein Sis & School—Leon Errol & Co.—Nathan Bros.—Topics of Day.

BOSTON.

Keith's—Margaret Padula—A. S. Astor—Trip to Hitland—Little Cottage—Topics of Day.

COLUMBUS.

Keith's—McCloud & Norman—Jane Dillon & Co.—Once Upon a Time—Tim & Kitty O'Meara—Swift & Kelley—Dippy Diers & Bennet—Bob Hall.

CLEVELAND.

Hippo—Worden Bros.—Alexander Kids—Holmes & Levere—Fall of Eve—Wilbur Mack & Co.—Topics of Day.

CINCINNATI.

Keith's—Kalami & Kao.

DETROIT.

Temple—Lane & Wilburt—Transfield Sis.—Dare Bros.—How About You—Wantzer & Palmer—Wilson & Wilson—Trixie Friganza—Galette's Monks.

GRAND RAPIDS

Express—Magic Glasses—Kinney & Corinne.

HAMILTON

Shea's—Casey & Warren—Myers, Burns & O'Brien—Adelaide Bell & Co.—Paul Decker & Co.—Clifford Wayne 3—Mme. Ellis—James & Sylvester—Billy McDermott.

LOWELL

Keith's—Redford & Winchester—Jed Darling—Green & Myra—Margaret Ford—Salon Singers—Nash & O'Donnell—Topics of Day.

MONTREAL.

Princess—Margot & Francois—Duval & Symonds—Alexandria—Rajah—Eddie Ross—Wintergarden Girls.

OTTAWA.

Dominion—Reynolds Trio—Young & Wheeler—LaFrance & Kennedy—Wayne Marshall & Cano—Margaret Taylor—Karl Emmy—8 Vassar Girls—The Gelli Troupe—Topics of Day.

PORTLAND.

Keith's—Peck & McIntyre—Mack & Lane—Tracy & McBride—Gypsy Songsters—Musical Johnsons—Hirschel Henlere—Topics of Day.

PITTSBURGH.

Davis—ReKoma—Frank Hurst—C. & F. Usher—Ray E. Ball & Brother—Sylvia Loyal.

PHILADELPHIA.

Keith's—Maletta Bonconi—Bessye Clifford—Conlin & Glass—Comfort & Jones—Thornton Sis.—Jas. Thornton—Laura Pierpont & Co.—Harry J. Conley & Co.—4 Ortons—Topics of Day.

ROCHESTER.

Temple—Garcenetti Bros.—McConnell Sis.—Jack Kennedy & Co.—Vernon Stiles—Nikko Japs—Patrick & Otto—LaPetite Jennie & Co.—Yule and Richards.

SYRACUSE.

Keith's—Parker Bros.—Bert Fitzgibbon—Anna Chandler—Geo. Kelley & Co.—Topics of Day.

TORONTO.

Shea's—Gems of Art—Harry Jolson—Victor Moore & Co.—Corinne Tilton Rev.—Rosa Kind & Co.—F. & M. Dale—Nora Norinne & Co.—The Russells—Burns & Frabito.

TOLEDO.

Keith's—McDevitt, Kelley & Quin—Ethel Hopkins—Bensee & Baird—Yvette—Harry Breen—Hands Up—Armstrong & Downey—Topics of Day.

WILMINGTON.

Garrick—Mason & Keeler—Hewitt & Mitchell—Jas. & H. O'Donnell—Joe Armstrong—J. & F. Bogard—Boland & DeVarney—Mr. and Mrs. G. Wilde.

WASHINGTON.

Keith's—Camilla's Birds—Mason & Cole—Francis Renault—Kranz & LaSalle—Billy Arlington & Co.—Topics of Day.

YOUNGSTOWN.

Hippo—Barbette—Hilda Carling & Ball—Jas. Thompson & Co.—Haunted Violin—Joe Cook—B. P. Valentine.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Joe Howard's Revue—De Wolf Girls—Nelson & Chain—La Dora & Beckman—Claudia Coleman—Chas. Wilson—Bowers, Walter & Crooker—Willie Hale & Bro.

State Lake—Gene Greene—La Bernicia & Ballet—Oscar Lorraine—Howard's Ponies—Hello Husband—Bessie Wynn—Burke & Betty—Lucy Gillette.

Majestic—Harry Carroll Revue—Johnny Burke—Wm. Gaxton & Co.—Cameron Sis.—Josie Heather—Reed & Tucker—Eary Eary.

CALGARY.

Orpheum—Sheilah Terry Co.—Neal Abel—Clifford & Wills—J. Ros. Johnson & Co.—Welch, Mealy & Montrose—Asaki & Taki.

DES MOINES.

Orpheum—Walker & Texas—Bert Baker—Morgan & Gates—Roscoe Ails & Co.—Sandy Shaw—3 Danoise Sisters.

DULUTH.

Orpheum—Anatol Friedland Co.—Rose & Moon—Story & Clark—Powers & Wallace—Tuck & Clare—Chas. Henry's Pets—Lord Chester & Co.

DENVER.

Orpheum—Rubeville—Reddington & Grant—Henri Scott—Kane & Herman—Jeanette Childs—Pilcer & Douglas—Anita Diaz Monks.

KANSAS CITY.

Orpheum—Dancing Kennedys—Brent Hayes—Homers Miles & Co.—C. & M. Cleveland—Blossom Seeley & Co.—Chas. Howard & Co.—Lazier Worth Co.

LINCOLN.

Orpheum—Nellie Nichols—Wyatt's Lads & Lassies—Jerome & Newell—Solly Ward & Co.—J. & M. Harkins.

LOS ANGELES.

Orpheum—Roy La Pearl—Horlick & Sarmapa—Gonne & Alberts—Georgia Campbell.

MILWAUKEE.

Majestic—Chas. King's Love Letters—Laurel Lee—Selbini & Grovini—Joe Darcey—Melville & Rule—Lillian's Dogs.

Palace—Swor Brothers—Ethel McDonough—Lave & Wilbur—Ryan Sis., Berrens & Leslie.

MEMPHIS.

Orpheum—Kitty Gordon & Co.—Jack Wilson & Co—Boyce Combe—J. W. Ransone & Co.—J. C. Nugent—Page & Green.

MINNEAPOLIS.

Orpheum—J. & E. Mitchell—Man Off Ice Wagon—Touch in Time—Morgan & Kloter—Flirtation—Mullen & Francis—Beth Beri & Co.

NEW ORLEANS.

Orpheum—Flashes—Langford & Frederick—Dunham & Williams—Elsie La Bergere Co.—Bert Kenney.

OMAHA.

Orpheum—Nelson & Barry Boys—Bill Robinson—Fixing the Furnace—Ford & Cunningham—Bothwell Browne & Co.—Ned Norworth & Co.

OAKLAND.

Orpheum—Lovett's Concentrat.—The Champion—Marie Gasper—Wilson & Larson—Jenks & Allen—Four Aces—Santucci.

PORTLAND.

Orpheum—Under the Apple Tree—Follow On—Sidney Phillips—B. & B. Wheeler—Miss Ioleen—Reno—Jackie & Billy.

ST. LOUIS.

Rialto—Rarick & Davis—Royal Gascoignes—Jas. J. Morton—Stuart Sis.—Harris & Harris.

Orpheum—Wm. Seabury & Co.—Roy & Arthur—Norton & Nicholson—Eva Shirley & Co.—Bobby Randall—Smith & Miller—Alf. Latell.

SIOUX CITY.

Orpheum—Grace Nelson—Green & Parker—Collier & De Walde—Buch Bros.—Kellam & O'Dare—Pot Pourri—Resista.

SALT LAKE CITY.

Orpheum—Frank Dobson & Co.—Gardener & Hartman—Bronson & Baldwin—Yates & Reed—Willie Mahoney—Hayataka Bros.

SACRAMENTO AND FRESNO.

Orpheum—Singer's Midgets—Oliver & Olp—Dave Harris—Duffy & Sweeney—Orrin & Drew—Arco Bros.

ST. PAUL.

Orpheum—Herman & Shirley—F. & M. Britton—McLallen & Carson—Emily Darrell—Harry Carroll Revue—Glenn & Jenkins.

SAN FRANCISCO.

Orpheum—Emma Haig & Co.—Edw. Marshall—Nelson & Cronin—Davis & Chadwick—Jack Trainor & Co.—Chas. Kenna—Chellen & Keke—"The Love Shop."

SEATTLE.

Orpheum—Frank Wilcox & Co.—Wallace Galvin—Seven Bracks—Primrose Four—Elly—Coley & Jackson—McFarland Sisters.

VANCOUVER.

Orpheum—"Bits & Pieces"—Stanley & Birnes—Lawton—Carlton & Ballew—The Briants.

WINNIPEG.

Orpheum—Harry Fox & Co.—Rae & Emma Dean—3 Gordons—Dewey & Rogers—Harmony Kings—Wallis Clarke & Co.

F. F. PROCTOR
Week of August 30, 1920

NEW YORK CITY.

81st St.—Joe Cook—The Ovandos—Emerson & Baldwin—Harriet Lorraine Co.—Jaxon & Haig—Margaret Young.

5th Ave. (First Half)—Murray Girls—Al Raymond—Bigelow & Clinton—Fissinge & White—El Rey Co.—Travers & Douglas—Al. Robins. (Second Half)—Robert E. O'Donnor Co.—Volunteers—Goreon & Ford—Les Marchantes.

58th St.—Piquo & Fellows—Anthony & Arnold—Frank Ward—Austin & Allen—Foley & Latour—Overseas Boys. (Second Half)—Sully Mack—Sailor Reilly—Pierce & Goff—Norton & Melnote—D'Amore & Douglas—Olive & Mack.

Harlem Opera House (First Half)—Arnson & West—Loney Haskell—Flo & O. Walters—Amoros & Sis—Volunteers—Blanch Franklyn Co.. (Second Half)—The Halers—Bigelow & Clinton.

23rd St. (First Half)—Francis Kennedy—Jiu & M. Dunedin—Leonard Grover Co.—Al B. White—Curtis & Fitzgerald—Klutings Ent.—Saranof & Jo Jo. (Second Half)—Frank Sabini Co.—Delmar & Kolb—Frank & Leary—Masters & Kraft—Royal Sidneys—Flo & O. Walters.

125th St. (First Half)—Masters & Kraft.—Chas. Wilson—Fehrman & McDonald. (Second Half)—Travers & Douglas—Curtis & Fitzgerald—Dotson—Anderson & Yoel—Kluting Ent.

Mt. Vernon (First Half)—Jazz Baby—Rose Revue—McCarthy & Stenard—Moss & Frye—Maxine Bros. & Bobby—Carrie Jacob & Bond. (Second Half)—Amoros Sis.—Ed. Hill—Ed. Leonard Co.—Al. Raymond—Saranoff & Jo. Jo—McConnell & Austin.

Yonkers (First Half)—Pierce & Goff—Robt. E. O'Connor—Roth Roye—D'Amore & Douglas. (Second Half)—Frank Ward—Anthony & Arnold—Ed. Hill—Marguerite & Alvarez—Fissinger & White—ElReu Sis.—A. Robins.

BROOKLYN.

Greenpoint (First Half)—Mallan Case—The Hallers—Doris Hardy & Co.—Major Dale. (Second Half)—Reckless Eve.

Prospect (First Half)—Dotson—Bernard & Townes—Gordon & Ford—Burns & Wilson—Les Merchantes. (Second Half)—Francis Kennedy Co.—Murray Girls—Elinore & Williams.

ALTOONA.

(First Half)—Trunelle Trio—Ward & Hill—Burt Wilcox Co.—Marguerite Ford—Little Jim. (Second Half)—Jolly J. Jones—Barry & Whitelidge—Sweeties—Bob Hall—Parker Bros.

ALBANY.

(First Half)—Young & Wheeler—Up-to-Date—Chas. Seamon—Lad & Lassie. (Second Half)—Depage & Yorkov Sisters—Marshall & Connors—Henry & Moore—Finley & Hill—On Manilla Bay.

AUBURN.

(First Half)—Homer Romaine—Miller Sisters—Cranberries—Ashley & Dejtrich—On Manila Bay. (Second Half)—Douglas Family—Scot & Aubrey—Chas. Barney Co.—Neapolitan Duo—The Corner Store.

ALLENTOWN.

(First Half)—Race & Edge—Amanda Gilberg—Demarest & Doll—Francis Renault. (Second Half)—Aerial Smiths—Butler & Parker—Joe & J. Fields—Clara Howard—Step Lively.

BRIDGEPORT.

(First Half)—Shelvy Bros.—Hayden & Ergell—Porter J. White Co.—Dody & Berman—Capt. Bett's Seals. (Second Half)—Brown's Dogs—Nit & Dutton—Stan & M. Laurel—Hart Wagner & Mildred—Sun & Earth.

Plaza (First Half)—Caplan & Wells—Cliff Robins—Folis & LeRoy—Palfrey, Hill & Brown. (Second Half)—Goldin & Ward—Foley & LaTour—Capell & Walsh.

BINGHAMTON.

(First Half)—Hennings—Sherman & Pierce—Gilmack & Girl—Lark Lanning—Honor Thy Children—Claudia Coleman—Toy Ling Foo. (Second Half)—Mack & Forest—Wilson & Wilson—Gordon, Sharp & Lee—Cunningham & Bennet—Gara Zoar—Seymour Hap Family.

CORTLAND.

Frank & E. Carmen—P. & G. Hall—Duncan & Lynn—The Natural Voice.

CHESTER.

(First Half)—Four Astellas—Herman & Clifton—Welcome Home—Bernard & Ferris—Oh Mike. (Second Half)—The Geralds—Wild & Sedalle—Mark Adoms—Lynton & Roberts—Everett's Monkeys.

CAMDEN.

Canlon & Clifton—Arthur Lloyd—Information—Jacob George—Ernest Evans—Stanley & Lee—Fired from Yale—Jack Goldie—"Putting it Over."

DAYTON.

(First Half)—Canaris & Cleo—Harry Ellis—Three Beauties—Mullen & Carrelli—Yip Yip Yaphankers. (Second Half)—W. S. Harvey & Co.—Hilton Sisters—Hall & Colburn—Reilly, Sheata & Claire—Decorators.

ELMIRA.

(First Half)—Frank & E. Carman—P. & G. Hall—Duncan & Lynn—Gara Zora. (Second Half)—The Hennings—Sherman & Pierce—Claudia Coleman—Toy Ling Foo.

ELIZABETH.

(First Half)—Trio—Emmett Devoy Co.—Elinore Williams. (Second Half)—Nippon Duo—Moss & Frey—Ruth Roye.

EASTON.

(First Half)—Aerial Smiths—Butler & Parker—Joe & J. Fields—Clara Howard—Step Lively. (Second Half)—Race & Edne—Amande Gilbert Boys—Demarest & Dolf—Francis Renalt.

GREENFIELD.

(Second Half)—Eddy & Earl—Adams & Brown—Black & White—Litchfield—Watson's Dogs.

GLOVERSVILLE.

Sultan—Fox & English—Slager & James—Desly's Girls.

HARTFORD.

Palace (First Half)—Collins & Hill—Adams & Brown—Mollie Fuller Co.—Brown & Baldwin—Sun & Earth. (Second Half)—Kafka & Stanley—Follis & LeRoy—Barnes & Loraine—Frank Bush—Artcraft Revue.

HOLYOKE.

(First Half)—Watson's Dogs—Ryan & Bronson—Hazel Green Co.—Bobby Folsom—Black & White. (Second Half)—Columbia & Victor—Dolce Sisters & Co.

HARRISBURG.

(First Half)—J. J. Jones—Barney & Willides—Sweeties—Bob Hall—Naynon's Birds. (Second Half)—Trunelle Trio—Ward & King—Burt Wilcox Co.—Norwood & Hall—Little Jim.

HARTFORD.

Capitol (First Half)—Newman & Grace—Duffy & Mann—Tik Tok Revue—Dolly Jay—Jack Alfred Co. (Second Half)—Gold & Edwards—Boland & DeVarney—Eddie Foy & Family.

HAZELTON.

(First Half)—The Two Cardlines—Donaldson & Van—Dixie Four—Wheeler Trio. (Second Half)—Musical Hunes—Evans & Miller—Carsonia—Battling Nelson.

JERSEY CITY.

(First Half)—Sailor Reilly—Frank Sabin & Co.—Anderson & Yoel—Making a Record—Nort & Melnotte—Royal Sydneys. (Second Half)—Jim & M. Dunedin—Malen Cane—Julia Curtis—Johnson & Parson—Doris, Hardy & Co.

LANCASTER.

(First Half)—Wild & Sadalie—Mark Adams & Co.—Lynton & Roberts—Everett's Monkey. (Second Half)—Bernard & Ferris—Welcome Home—Hermon & Clifton.

MONTREAL.

Sutherland Saxo Six—Clifford Wayne Trio—Stewart & Mercer—Devora & Zenetta—Garden Girls.

NEW HAVEN.

Bijou (First Half)—Goldwyn & Ward—Rond & Hollie—Cappel & Walsh—Local. (Second Half)—Castleton & Play—Corine Arbuckle—Chas. Mack & Co.—El Cota—Local.

NEW LONDON.

(First Half)—Alfred Farrell—Litchfield—Arthur Dunn—Moore & Gray—Big City Four. (Second Half)—Annette & Rose—Miller, Hoffman & Sharp—Billy Curtis—Charlotte Hough.

NORWICH.

(First Half)—Annette & Rose—Musical Johnsons—Charlotte Hough. (Second Half)—Watts & Ringold—Newkirk & Fayne—McCarthy & Stenard.

NORTH ADAMS.

(First Half)—Jannos & Segal—Frank & T. Schell—Neapolitan Duo—Babcock, Babb & Rose. (Second Half)—Jack Marley—Loring & Lee—Bernard & Ferris—Big City Four.

NEW BRITAIN.

(First Half)—Franchini Bros.—Gold & Edwards—Watts & Ringold—Barrett Greenwood. (Second Half)—Jannos Segle—Jess & Dell—Lazar & Dale—Grazer & Lawlor.

NEWARK.

Belle Baker—Morris & Campbell—Exposition Jubilee—Troubles of Aoo—Walter Manthey Co.—Moonlight.

NEW HAVEN.

Palace (First Half)—Martin & Moore—Kit & Dutton—Hart, Wagner & Mildred—Bloand & De Varney—Peck & McIntyre—Eddie Pao & Family. (Second Half)—Mooney & Conroy—Lamson & Bradbury—McCown & Cherry—Tik Tok Revue—Dody & Berman—Capt. Bett's Seals.

PASSAIC.

(First Half)—Jess & Dell—Gray & Haynes—In Old Madrid—Frazer & Lawler—Lazar & Dale. (Second Half)—The Seebacks—Winkle & Dean—Devine & Williams—Joe Armstrong—Silvers & Brown.

PITTSFIELD.

(First Half)—Eddy & Earl—Nadine—Loring & Lessing. (Second Half)—Frank & T. Schell—Bobby Bentley Co.—Moore & Gray.

PITTSBURG.

Ardo—Mast Sisters—Mack & Wells—Hill & Quinnell—Charlie Burjs—Ruth Curtis & Jazz Band—Salle & Roubles—Shee.

PATERSON.

(First Half)—Rand & Galloway—Hampton & Blake—Revue Classique—B. Wilson Co. (Second Half)—Married Via Wireless—Gary Sisters—Bernard & Townes.

PAWTUCKET.

(First Half)—Wm. J. Evans—Geo. Randall Co.—Arthur & M. Hayer—Sylvia Starr—Newkirk & Fayne Sisters. (Second Half)—Bramins—Sailor Singers—Edler Sisters.

PHILADELPHIA, PA.

Grand St. (First Half)—Bert Swan & Marbey—Enos Frazer. (Second Half)—Bert Swan & Mabel—Enos Frazer—Beginning of World.

Grand Opera House—Denny & Louise Hurley—Miller & Lyle—McFarland & Palace—Mr. & Mrs. G. Wilde—Meet the Wife.

Broadway—Rehn & Burke—Davids & Rich—Stanley & Lex.

Allegheny—Monroe & Grant—Adams & Griffin—Jos. B. Totten—Wroe's Buds.

Wm. Penn (First Half)—The Geralds—Evans & Wilson—T. Gordon—Putting It Over. (Second Half)—Pederson Bros.—Renn & Burke—Lucky & Harris—Fred Lariene Co.

Keystone—Kantzer Co.—Halliday & Willette—Sampson & Lenhart—Ungaro Romany—Japanese Honeymoon.

READING.

(First Half)—Ernesto—Whitney & Wilson—Kimberly & Page—Norwood & Hall. (Second Half)—Jeannie Middleton—Reed & Clifton—On the Mississippi—Handers & Millis—Naynon's Birds.

SCRANTON.

(First Half)—May & May—Baldwin & Sheldon—David S. Ball Co.—Four Dancing Demons—Making Movies. (Second Half)—Fade Trio—Making Movies—Mario & Maley—Sherman & Rose.

SHENANDOAH.

(First Half)—Musical Hillers—Evans & Miller—Carsonia—Battling Nelson. (Second Half)—The Two Carolines—Donaldson & Van—Dixie Four—Wheeler Trio.

SCHENECTADY.

(First Half)—Jim & I. Marlyn—Karl & Karey—A Rounder of Old Bay—Elkins, Fay & Elkins—Wah Let Ka. (Second Half)—Homer Romaine—Miller Sisters—Cranberries—Ashley & Deitrich—Wah Let Ka.

SYRACUSE.

(First Half)—Douglas Family—Irene Meyers—Natural Voice—Chas. Barney Co.—Jack & T. Weir—Seymour Happy Family. (Second Half)—Jim & I. Marlyn—Weiser & Bieser—Karl Karey—Rounder of Old Broadway—Elkins, Fay & Elkins—Selbini & Nagel.

SPRINGFIELD.

Palace (First Half)—Kaika & Stanley—Williams & Pierce—Stan & Ms. Laurel—Jed Dooley—Davis & Pelle. (Second Half)—Collins & Hill—Nadine—Mollie Fuller Co.—Dolly Kay—Holliday Carlos Co.

(Continued on Page 23)

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VAUDEVILLE BILLS

(Continued from Page 21)

TOLEDO.

(First Half)—W. S. Jarve & Co.—Hilton Sisters—Hall & Colburn—Reilly, Sbetts & Claire—Decorators. (Second Half)—Canaris & Cleo—Harry Ellis—Three Beauties—Mullen & Corelli—Yip Yip Yaphankers.

TROY.

(First Half)—DePage & Yorkov Sisters—Marshall & Connors—Henry & Moore—Fimey Hill—Corner Store. (Second Half)—Les Jenis—Young & Wheeler—Up to Date—Chas. Semon—Lad & Lassie.

UTICA.

(First Half)—Wolfe Henderson Co.—Wilson & Wilson—Cunningham & Bennett—Three Dolce Sisters—Sully & Mack. (Second Half)—Fall of Eve—Leonard Kern.

WATERBURY.

(First Half)—Castleton & Players—El Cota—Barnes & Lorraine—Frank Bush—Holliday Carlos Co. (Second Half)—Francini Bros.—Buddy Walker—Bezman & Grace—Duffy & Mann—Jack Levy & Girls.

WORCESTER.

(First Half)—Mooney & Conroy—Corine Arbuckle—Roberts & Boyne—Buddy Walker—Artcraft Revue. (Second Half)—Martin & Moore—Bown & Baldwin—Porter J. White—Jed Dooley—Jack Alfred Co.

WILKES-BARRE.

(First Half)—Faend Trio—Sherman & Rose—Marino & Maley—Frescott & Hope Edin. (Second Half)—May & May—Baldwin & Sheldon—Four Dancing Demons—Frescott & Hope Edin.

WORCESTER.

Plaza (First Half)—Brown Dogs—Lamond Bradbury—Chas. Mack Co.—McCown & Cheny—Sully, Rogers & Sully. (Second Half)—Caplan & Wells—Arthur Dunn & Co.—Robb Hollis—Williams & Pierce—Palfrey, Hall & Brown.

WATERTOWN.

(First Half)—Sultan—Carbonel & Natal—Fox & English—Slager & James—Desly's Girls. (Second Half)—Almond & Hazel—Lark Lanning—Gil Mack & Girls—Honor Thy Children.

YORK.

(First Half)—Jennie Middleton—Reed & Clifton—On the Mississippi—Handers & Millas—Parker Bros. (Second Half)—Whitney & Wilson—Kimberly & Page—Margarette Ford.

MARCUS LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Max Yorke's Pupils—Johnny Harrigan—Rathburn Four—Monte & Lyons—Four Stylish Steppers—Rita Shirley—"The Cat Came Back"—Race & Edge. (Last Half)—Davey—Flaherty & Stoning—Lorner Girls & Co.—Cleveland & Faye—Five Musical Queens—Newport & Stirk—Sherman, Van & Hyman.

Victoria (First Half)—Christie & Ryan—Gene & Menetti—Eadie & Ramsden—Harry Hines—Camille Trio. (Last Half)—Weston & Marion—French Refugees—"On Manila Bay"—Ward & Raymond.

Lincoln Square (First Half)—Reckless & Arley—Frank Mansfield—"Prosperity"—Cleveland & Faye—Niobe. (Last Half)—Chrystie & Ryan—Grace De Winters—Carleson, Fairchild & Co.—Howard & Lewis—Royal Four.

Greeley Square (First Half)—Bassett & Bailey—Al Conrad & Co.—Copes & Hutton—Jean Leighton's Revue—Henry Frey—Lorner Girls & Co. (Last Half)—Aerial De Groffs—Delbridge & Gremmer—Monte & Lyons—"Prosperity"—Folette, Pearl & Wicks.

Delancey Street (First Half)—Weston & Marion—Delbridge & Gremmer—Cliff Clark—Five Musical Queens—Newport & Stiek—Alvin & Kenney. (Last Half)—Rita Shirley—Shannon & Walters—"The Cat Came Back"—Copes & Hutton—Clemenzo Bros.

National (First Half)—Aerial De Groffs—Nora Allen & Co.—"Stateroom 19"—Wells, Virginia & West—Eight Black Dots. (Last Half)—Max Yorke's Pupils—Frank Mansfield—Jean Leighton's Revue—Ruel & O'Brien—Camille Trio.

Orpheum (First Half)—Clemenzo Bros.—Gordon & Delmar—Carleton & Belmont—Nancy Boyer—Folette, Pearl & Wicks—"Dance Creation." (Last Half)—The Spartans—Nora Allen & Co.—Sydney & Townley—Henry Frey—Four Stylish Steppers.

Boulevard (First Half)—The Spartans—Grace De Winters—Sidney & Townley—Fisher & Lloyd—Beatrice Morrell Sextette. (Last Half)—Billy Kinkaid—Gordon & Delmar—"Stateroom 19"—Harry Hines—Niobe.

Avenue B (First Half)—Uyeda Japs—Carleton & Fairchild—Browning & Davis. (Last Half)—Ben Harrison—Jack & Jessie Gibson.

BROOKLYN, N. Y.

Metropolitan (First Half)—Billy Kinkaid—French Refugees—"On Manila Bay"—Sherman, Van & Hyman—Roy Harrah & Co. (Last Half)—Vee & Tully—Gene & Menetti—Nancy Boyer—Race & Edge—"Dance Creation."

Palace (First Half)—Riley, Feeley & Riley—Ward & Raymond—Jack & Jessie Gibson. (Last Half)—Carsonne—Browning & Davis—Alvin & Kenny.

Fulton (First Half)—Vee & Tully—Hal & Francis—Ruel & O'Brien—Carleson, Fairchild & Co. (Last Half)—Roy Harrah & Co.—Al Conrad & Co.—Eadie & Ramsden—Wells, Virginie & West—Eight Black Dots.

Warwick (First Half)—Alf Ripon—Ike Wager—Strasle's Seals. (Last Half)—Carleton & Belmont—Carleson & Fairchild.

BALTIMORE, MD.

Ferrara—Willie Smith—"Overseas Revue."

BOSTON.

(First Half)—Cross & Santoro—Smith & Masters—Mary Ann Mack—Weir & Crest—Johnny Singer & Dolls. (Last Half)—Tribble & Diggs—Mack & Maybelle—Arthur Deagon—Jack Gregory & Co.

FALL RIVER.

(First Half)—Tribble & Diggs—Mack & Maybelle—Arthur Deagan—Jack Gregory & Co. (Last Half)—Cross & Santoro—Smith & Masters—Mary Ann Mack—Weir & Crest—Johnny Singer & Dolls.

HAMILTON, CANADA.

Les Ardos—Marshall & Welton—Mercedes—Ferns & Litt—Four Bangards.

HOBOKEN.

(First Half)—"The New Leader"—Bartow & Sparling—The La Vars. (Last Half)—Powers, Walsh & Delmar—Panzer & Sylvia.

LONDON.

(First Half)—Gaynell & Mack—Grace Leonard & Co.—Frank & Gracie De Mont. (Last Half)—Bohn & Bohn—Elroy Sisters—Bobby Henshaw.

MONTREAL, CANADA.

Dailey Bros.—Carter & Buddy—"Mimic World."

NEW ROCHELLE.

(First Half)—Bill & Irene Telaak—Ben Harrison. (Last Half)—Uyeda Japs—Barton & Sperling.

PROVIDENCE.

(First Half)—Conn & Whiting—Manners & Lowree—"Business is Business"—Slager & James—The Cromwells. (Last Half)—Ling & Long—Mason & Fletcher—Half-Past Two—Dave Manley—Wit & Winters.

SPRINGFIELD.

(First Half)—Ling & Long—Mason & Fletcher—"Half-Past Two"—Dave Manley—Witt & Winters. (Last Half)—Conn & Whiting—Manners & Lowree—"Business is Business"—Slager & James—The Cromwells.

TORONTO, CANADA.

Swain's Cats & Rats—Gordon & Gordon—Hallen & Goss—Homer Lind & Co.—Mumford & Stanley—Little Caruso.

PANTAGES CIRCUIT

WINNIPEG.

Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Fudkin.

REGINA AND SASKATOON.

Pantages—Girl in the Air—Devore & Taylor—Schwarz & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.

EDMONTON.

Pantages—Fulton & Mack—Charles Moratti Co.—Saint & Sinner—Wilson & McEvoy—Joe Whitehead—Sweet Sixteen.

CALGARY.

Pantages—Lamb's Manikins—Gaylord & Herron—Winter Garden Four—Dancers Supreme—Lorenz & Wood—Six Harlequins.

GREAT FALLS AND HELENA.

Pantages—Clemenso Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika—Snap Shots.

BUTTE.

Pantages—Wire & Walker—Henshaw & Avery—Rigdon Dancers—Cooper & Ricardo—Rising Generation.

SPOKANE.

Pantages—Lady Alice's Pets—Will & Mary Rogers—Lew Welch & Co.—Three White Kuhns—Mammy's Birthday.

WALLA WALLA AND NORTH YAKIMA.

Pantages—Nora Jane & Co.—Silber & North—Herbert Denton & Co.—Ted Doner—Little Cinderella.

SEATTLE.

Pantages—Larue & Dupree—Coleman & Ray—Elm City Four—Revue De Luxe—Page & Gray—Four Hursleys.

VANCOUVER.

Pantages—Mack & Williams—Stuart & Wood—Howard & Field—Golden Bird—Jarrow—Clark's Hawaiians.

VICTORIA.

Pantages—Brosius & Brown—Taylor & Frances—Barney Williams & Co.—Ward Bros.—Anna Maybelle & Jazz Band.

TACOMA.

Pantages—Kremka Bros.—Davis & McCoy—Jim Reynolds—Sheldon & Haslam—Klass & Terman—Little Cafe.

PORTLAND.

Pantages—Bell & Gray—Ushers Quartette—Sol Berns—Bera Bert & Steppers—Harris & Manion—Gautier's Bricklayers.

TRAVEL.

Pantages—Alaska Duo—Noodles, Fagin & Co.—Jean Barrios—Frank Stafford & Co.—Demichelle Bros.—Thirty Pink Toes.

SAN FRANCISCO.

Pantages—Schepps' Circus—Fargo & Richards—Josephine Davis & Co.—Harvey Heney & Grace—Kremlin of Moscow.

OAKLAND.

Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Submarine F-7.

LOS ANGELES.

Pantages—Prince & Bell—Jack Reddy—Jan Rubini & Co.—Dobbs, Clark & Dare—McKay's Scotch Revue—Sheldons.

SAN DIEGO.

Pantages—Mizuma Japs—Louise Gilbert—Fred Weber—Somewhere in France—Pearson, Newport & P.—Gautier's Toy Shop.

LONG BEACH.

Pantages—Degnon & Clifton—Manning & Lee—Brierre & King—Coakley, Dunlevy Co.—Alice Manning—Odiva.

SALT LAKE.

Pantages—Van & Emerson—Challis & Lambert—Douglas Dancers—Griff—Senator Murphy—Doree's Celebrities.

OGDEN.

Pantages—Three Melvins—Dianna Bonnar—Heart of Annie Wood—Harry Von Fossen—Footlight.

DENVER.

Pantages—DeWinters & Rose—Corty & Althoff—Jessie Hayward & Co.—Pete Pinto & Boyle—Long Tack Sam & Co.

TRAVEL.

Pantages—Adonis & Co.—Rose Valyda—Arthur Devoy & Co.—Simpson & Dean—Basil & Allen—Haberdashery.

CANCEL TIME TO DO NEW ACT

Miller and Bradford have cancelled all advance bookings they held in order to rehearse a new scenic singing act entitled "Tipical Topical Tales." They will open in the new act within the month.

STOCK AND REPERTOIRE

UNION HILL STOCK OPENS

UNION HILL, Aug. 31.—The B. F. Keith Players opened the sixth consecutive season of stock at the Hudson Theatre here last night with "At 9.45," a mystery play by Owen Davis. The play was featured by the return of Dorothy Shoemaker who resumed her former position of leading lady. Clay Clement, who played opposite Miss Shoemaker, formerly appeared with the Alcazor Stock Company in San Francisco.

Among other favorites with North Hudson theatre-goers who appeared in the cast were Russel Fillmore, Joseph Lawrence, Elizabeth Ross, and William Davidge. The new-comers included Raymond Bramley, William Evarts, Walter McCullough, Joseph Singer, Doris Underwood, Rose Ludwig, and Elizabeth Ross. The piece was produced under the direction of Edwin H. Curtis.

YORKVILLE OPENS SEASON

The Yorkville theatre, with the Blaney Players as its inhabitants, opened its season last week, presenting "39 East," with Victor Sutherland, who played the lead during the New York run, as the leading man. Anne Hamilton was the leading lady. The remainder of the company included Allan Ramsey, Harold Kennedy, Benedict McQuarrie, Barbara Betrand, Roxanne Lansing, Desmond Gallagher, Ada Dalton, Shirley Deme and Hal Briggs.

PROSPECT SEASON OPENS

The Blaney Players at the Prospect theatre, New York, opened their season last week with "The Other Wife" as the attraction. Jack Lorenz and Mildred Florence are the leads, while the company includes Geraldine Sloane, James R. Gary, Irma Betrand, Fred C. House, Florence Hill, Rogers Baker, Lorraine Bernard, Arthur Mack, Norman Field and Alfred Britton.

GRAND PLAYING STOCK

SACRAMENTO, Aug. 30.—The former Grand Theatre here is now called the Peoples and is being utilized for the presentation of stock plays. It has been completely renovated and opened last night with "Peg o My Heart." The players are Del Lawrence, Vilma Steck, Mr. and Mrs. Phillips, Alf Layne, Daisy D'Abra, Jaunita Dunlop.

LITTLE THEATRE TO OPEN

SAN FRANCISCO, Aug. 29.—Andre Ferrier announced this week that he has completed plans for the establishment here of a little theatre which will be devoted to the presentation of plays in the French language. The house is to be located in Washington street, an exclusive residential section, and is scheduled for opening October 1.

POLI OPENING SEPT. 6

NEW HAVEN, Conn., Aug. 27.—The Poli theatre, home of the Poli Stock, reopens its season on September 6, Laura Arnold, George V. Dill are the leads, and Bob Lawrence and Edith Potter the second people. Ollie Logsdon booked the people for the company.

CORMICAN CLOSES IN HARTFORD

HARTFORD, Conn., Aug. 22.—The James Cormican Players, which played a prosperous ten-weeks' season here in summer stock at the Parson's Theatre, closed last week, and the company returned to New York.

"CAT BIRD" RELEASED FOR STOCK

"The Cat Bird," a play by Rupert Hughes, in which John Drew starred last season, has been released for stock by Alice Kauser, who controls the rights to the play.

STOCK GETS "MOLIERE"

Philip Moeller's "Moliere," which served as a starring vehicle for Henry Miller and Blanche Bates last season, has been released by Alice Kauser for stock purposes.

YIDDISH PAYERS OPEN

SAN FRANCISCO, Aug. 29.—Grossman's Yiddish Players opened their season here last week at the Savoy Theatre and presented two plays, "Where Are My Children?" and "The Jewish Crown." The scale is fifty cents to $1.50. The players are: S. B. Grossman, Sam Morris, Helen Grossman, Bella Lawrence, Louis Karp, Fannie Grossman, Jack Protas, Irving Grossman, Pearl Winters, H. H. Hoffenberg, Grace Franklin.

KALIZ PRODUCING BIG ACT

Armand Kaliz is producing a new act entitled "Eve's Temptation," which opens out of town September 6 and is scheduled for the Palace September 27.

Besides Kaliz himself another man, Sadonna, is in the cast; the six girls are Claire Jean La Motte, Sheila Courtenay, Belle Hann, Grace Smythe, Marguerite Sanchez and Belle Otis.

HOBOKEN STOCK OPEN

The Strand theatre, Hoboken, N. J., which will house a Blaney Stock Company this season, opened on August 30 with "The Brat" as the initial production. The company includes Cecil Spooner, Edna May Spooner, Dick La Salle, leading man; William Phelps and Charlotte Wade Daniels. Bob Lawrence is the director of the company.

"CIVILIAN CLOTHES" IN STOCK

Alice Kauser has secured the rights to the stock release of "Civilian Clothes," by Thompson Buchanan, for the Eastern Atlantic Coast States only. William Courtney is to tour in the piece through Canada and the Western Coast, gradually working East, therefore the piece has been restricted.

PAYTON HAS ANOTHER HOUSE

Corse Payton will run two stock companies in Brooklyn, this his twenty-first season. Payton aside from the Amphion, will operate the Gotham, East New York, where he opens on September 6. Jack Morgan and Rose King are the leading people, and Olive Hooper the ingenue. Ollie Logsdon booked the company there.

RAKER LEASES OIL LANDS

Lorin Raker, motion picture, dramatic and stock juvenile lead, leased a strip of land owned by him in the Anti-Cline district of Kansas to the Burke-Barnett Oil Company for a term of five years with options. The Anti-Cline district is one of the richest oil sections in the country.

McARDLE PLAYERS OPEN

SOMMERVILLE, Mass., Aug. 30.—The Clyde McArdle Players will open their season here today with "Civilian Clothes" as the attraction. Anne Bronough is the leading lady, and Terese VanGroce ingenue.

YONKERS HOUSE OPENING

The Warburton Theatre, Yonkers, opens its season of stock on August 30th, with the Buckley and Sullivan Players, opening in "Civilian Clothes," with "Keep Her Smiling" and "A Prince There Was" to follow.

THE BLANEYS IN WILKES-BARRE

WILKES-BARRE, Pa., Aug. 30.—The Nesbitt theatre, repainted and refurnished, opens today with the Blaney Players. The opening bill will be "Bought and Paid For." Hazel Corrine is the leading lady.

B. F. KEITH'S RIVERSIDE, NEXT WEEK

HARRY J. CONLEY

With NAOMI RAY

IN

"RICE and OLD SHOES"

By GRACE RYAN Rep. ROSE & CURTIS

B. F. KEITH

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	9th, Alhambra		15th, Portland		21st, Erie
	16th, Orpheum		22nd, Providence		28th, Youngstown
	23rd, Bushwick		29th,	Mar.	7th,
	30th, Boston	Dec.	6th, Albany		14th, Pittsburgh
Sept.	6th, Philadelphia		13th, Syracuse		21st, Columbus
	13th, Washington		20th, Cleveland		28th,
	20th, Baltimore		27th, Cincinnati	Apr.	4th, South
	27th, Riverside	Jan.	3rd, Louisville		11th, "
Oct.	4th, Buffalo		10th, Indianapolis		18th, "
	11th, Toronto		17th, Dayton		25th, "
	17th, Montreal		24th, Toledo	May	2nd, "
	25th, Ottawa		31st, Grand Rapids		9th, "
Nov.	1st, Hamilton	Feb.	7th, Detroit		16th, "

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VANDERSLOOT MUSIC PUB. CO.

NEW YORK CHICAGO WILLIAMSPORT, PA. TORONTO MELBOURNE

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

JOHN O'MALLEY

Theatre—*Proctor's 23rd Street.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*One.*

John O'Malley sings a number of Irish songs with the assistance of a pianist; he was dressed in cutaway with gray trousers and presented an appearance of a typical well-to-do alderman.

In a clear and good tenor he opened with a medley starting with "The Harp That Once Through Tara's Halls" and included "Killarney" and other reminiscent airs for which he received a hand. A published ballad followed and the concluding notes sung in falsetto were flat.

A medley of popular airs on the piano preceded the singing of "I Hear You Calling Me," which found favor with the audience.

O'Malley said he had a request for "Mother Machree," and that although he had a cold he would sing it, which he did.

One may like caviar, but a whole meal of it is likely to be a trifle too much, and so with Irish numbers in this act, with little to relieve the monotony of the similarity of the offering. O'Malley has a good tenor for vaudeville and with a somewhat different arrangement of his material would do nicely. H. W. M.

INFORMATION

Theatre—*Proctor's 125th Street.*
Style—*Talking.*
Time—*Twelve minutes.*
Setting—*Special in two.*

A stenographer's and information stand, is used before a drop representing a hotel lobby, for the act in which a man and girl have a line of talk relative to the fact that the man has "the world owes me a living and I'm out to get it" idea, and the girl tries to convince him that the straight and honest path is the best. The skit is tiresome, being unrelieved by any comedy other than the gag line, "I never thought of that," which did not get a giggle.

The girl played the part well, but the man talks with a nasal tone and indistinctly, his monotones adding to the difficulty of understanding what he was saying even from a stage box.

The act lacks finish in the sense of conclusion, it seems like a motion picture with one reel left out. We do not know whether he marries the girl, although we are left to suppose that he does; there is no sequence to the money episode and a number of other threads were left broken. Amateurishly written and similar to another act, seen this season both in style and substance matter. H. W. M.

BURTON AND KNIGHT

Theatre—*Proctor's 23rd Street.*
Style—*Talking and Singing.*
Time—*Seventeen minutes.*
Setting—*Special in one.*

Burton and Knight before a drop that represents a railroad station, formerly used by McMahon and Chapelle, do the "At the Station" act that went with the drop.

Both the drop and the materials are old; the drop could be retouched and repainted and the gags could be refreshened by the substitution of some a little more in keeping with the times.

"Why didn't you tell her to stop kissing you, she was a perfect stranger to me," and a venerable one, "does your head ever ring? it's cracked it can't," could surely stand a rest after all these years.

The act drags woefully; the song and dance introduced by the girl being just fair. "McM. & C.," were painted on the trunks, painted on the drop, and the billing in front of the theatre discloses that "Mrs. Tim McMahon presents" the act, but it is not presented as well as the originals did and needs fixing up. H. W. M.

VIOLET DALE AND CO.

Theatre—*Harlem Opera House.*
Style—*Sketch.*
Time—*Fifteen Minutes.*
Setting—*Special in three.*

A special drop representing the interior of a summer cottage, with a special leg drop showing the exterior with gable and mansard roof, the front being cut away to show the interior, was effective.

The sketch concerns the fact that a man and wife have for a guest, a Spanish woman, Carmencita, with whom the husband has become infatuated, staying home from the office on the plea that he is sick, with the same line of business employed by several other acts written along similar lines. The flowers at the door with the note which the wife finds, seems puerile as a piece of clever forethought, to persons of intelligence.

The wife was well played and Miss Dale gave an interesting portrayal of the Spanish Girl, but the concluding business where she chases the husband around with a butcher knife, sticking it in various parts of his anatomy, was horse-play, small time and a poor conclusion to an act that started off well enough but arrived nowhere. What the tag was, couldn't be heard from where the reviewer sat, but the finish of the act is weak; if rewritten with more of a situation finish or logical conclusion, might do in the better houses; at present it is only small time. H. W. M.

GILBERT AND SAULS

Theatre—*American.*
Style—*Musical.*
Time—*Twelve minutes.*
Setting—*One plain.*

This team, two young fellows, attired in tuxedo and utilizing violin and accordion as the means of their musical expression, should watch several other teams work, and get some ideas, inasmuch as their present method of presentation is crude and amateurish. For instance, they start to play a tune, are doing it nicely, too; then in the midst of it, start clowning. This would be permissible if their sense of humor was correct. There were two good bits in the act, namely, the violin talking bit, and the dancing finish, which sends them off very strong.

The idea of trying to clown over a musical act is by no means new, nor are the methods employed. However, it takes a real comedian to do it, and these boys are only good musicians. Their work on their respective instruments is very good, the violinist being the better of the two. Stick to straight musical work, and if you must have comedy, get something good. S. K.

WAIMAN AND BERRY

Theatre—*Harlem Opera House.*
Style—*Musical.*
Time—*Sixteen Minutes.*
Setting—*Special in "One."*

A very effective curtain, an artistic and beautiful blue, rose and gold piano scarf, and a frond of chrysanthemums, created an atmosphere prior to the entrance of the girl, who looked refined and classy in a gown of green.

The man, in white flannels, blue serge and sport shoes of black and white, plays both classical and popular numbers on a violin, showing technic, tone and style. His rendition of even such an old number as "Glow Worm" was one of the hits of the act, syncopated phrases adding materially to the effect.

The girl then returned in a beautiful and tasteful pale lavender, and a novelty was introduced in the taking of a basic tune, "Home, Sweet Home" and playing the selection as it would be rendered by different nationalities: Russian, Irish, Scotch and others. A published ballad was used for an encore in which the harmonic at the finale was true, the whole being played on muted violin. H. W. M.

FEATHER YOUR NEST

Every once in a while a song is responsible for a slogan that lives for ages and ages and "Feather Your Nest" is already in universal use.

Apparently the James Boys have changed their minds about "Blowing Bubbles" and have discovered a more substantial pastime. Read the chorus and judge for yourself. Good luck to KENDIS & BROCKMAN.

CHORUS

The birds are humming, feather your nest,
Tomorrow's coming, feather your nest,
In sunny Maytime, be planning for hay time,
And saving for sleigh time, saving for those you love best,
In ev'ry corner love will abound,
Love one another all the year 'round,
Stay at your fireside and look at the bright side,
You'll find it's the right side,
So feather your nest.

BOB CARRIE
AUSTIN & ALLEN
PRESCRIBING A TUNE AND DANCE CAPSULE
Personal Direction Jerry Hitchcock—Rose & Curtis Agency. Booked Solid Keith Vaud. Ex.

FRANK **CALLAN & KENYON** TOM
DIRECTION ABE FEINBERG BOOKED SOLID 45 WEEKS, LOEW CIRCUIT

HERE THEY ARE
SIX IMPS AND A GIRL
SPECTACULAR NOVELTY
Direction—LEWIS & GORDON H. B. LIAZEED ZOE LIAZEED

Billy Thomas & Frederick Girls
NOVELTY SINGING AND DANCING
WITH BEAUTIFUL WARDROBE Direction—JOE MICHAELS

SUMMERS DUO
VAUDEVILLE'S CLASSIEST AERIAL NOVELTY
Booked Solid Loew Circuit DR. MARK LEVY

BILLY HAL WILSON
in SONGS AT THE PIANO
Music by FRED RATH Lyrics by AL. DUBIN

JOHN R. GORDON & CO.
FOLLY TOWN COLUMBIA, NEW YORK CITY

NEW STUFF BY A NEW WRITER
Just finished. A parody that will make your audience intoxicated—with laughter. A few sample lines:
"WE'LL BUILD A LITTLE STILL ON SOME QUIET HILL, AND LET THE REST OF THE WORLD GO DRY."
Why not get the rest too? Send $2 (two) to
CHRIS GAINEY 1111½ Main Street, Ft. Worth, Texas
P. S.—I'm down in Texas getting Oiled-up. Just finishing "The Song Writer." See sample lines elsewhere, this issue. Working on "Babe Ruth" song entitled: "When Babe Runs to First He's Going Home."

ECTOR AND ? DENA
DIRECTION—I. KAUFMAN PLAYING U. B. O. TIME

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GARA ZORA

Personal Direction Wm. Wolfenden

In Vaudeville Playing Keith Time

BURLESQUE NEWS

(Continued from Page 14)

NEW PRINCIPALS ADD STRENGTH TO UNION SQ. SHOW

There are several new members of the stock company at Kahn's Union Square who have joined since we saw the show last and they have added considerable to the strength of the piece. Tom Howard, who was on the American Circuit last season, is one—he is a comedian of merit. Howard is not alone doing comedy, but he also produced the show last week. Then there is Mae Dix, a soubrette, who played this house several years ago. Both are real assets and have added considerably to an already good cast of principals.

The entertainment was in two parts, the first part was called "The Three Bugs," and the burlesque, "Within the Law," in which there were no end of laughs.

Tom Howard, whom we remember as being very popular in stock at the Crescent, Brooklyn, several seasons ago and later with a road show, is doing his well known comedy "boob" character. He stands alone in burlesque in a role of this kind; he calls himself "the wise boob" and it is a good billing. He is very funny and he "caught on" at once. His style of comedy will no doubt be the talk of New York in a few weeks.

Joe Rose doing his "Dutch" character, is working opposite Howard and surely went well last Tuesday afternoon. Rose is a funny little fellow and works well with the new comedian.

George Walsh was introduced in the prologue as the juvenile, the young lady evidently overlooked the finishing touches by not saying "our young dancing juvenile." Walsh did most of the straight in the show as well as several characters, in his usual fine manner.

Gus Flaig handled some of the bits very well, but did one of the best character bits in the last act we have ever seen him portray at any time, in fact, seldom have we seen it done better by anyone in burlesque, doing a crazed dope fiend in the "raving scene." He surely did it well.

Billy Hoberg worked straight and did bits, taking care of them satisfactorily.

Mae Dix, with her blazing red hair and attractive personality, who has been in retirement the past year, jumped right into favor and put her numbers over with lots of pep. Although she was a little stiff in her dancing, which will work out in a few performances, she is a welcome at this house. She reads lines cleverly and did well in the scenes. Miss Dix is a shapely young lady and wore pretty dresses. She filled a gap that needed a woman of her type.

Hattie Beall, with her usual dashing way, put her numbers over for plenty of encores, all her songs going over big. She also did well in her scenes and just bubbled over with life. Her costumes looked well.

Margie Pennetti, the ingenue, was seen to an advantage every time she appeared, her numbers were well received and she did nicely in the scenes. She wore dresses that pleased.

Easter Higbee had some good numbers and she rendered them well. She was in good voice when we saw the show. Her gowns were becoming.

There were numbers that Solly Fields staged that were novelties and were well arranged to suit the songs.

A prologue prettily arranged by Howard, in which Miss Beall introduced the principals. This Miss Beall did very sweetly.

The "bug" bit was amusing as Howard, Rose, Walsh, Flaig, Hoberg and the Misses Beall, Dix and Higbee did it.

The "cop" bit pleased, as it was done by Howard, Rose, Hoberg, Flaig and Miss Beall.

The "arrest" bit had many laughs as it was offered by Rose, Howard, Walsh, Hoberg and the Misses Dix and Beall.

The "Vanity Box" bit was funny and went over well, as it was given by Howard, Rose, Walsh, Hoberg and the Misses Pennetti, Dix and Higbee.

The "Raving" scene was one of the best in the show and was generously applauded. It was done by Howard, Rose, Walsh and Flaig.

The show was pleasing in every respect and the audience seemed to like it and like the way it was given. SID.

EDGAR BIXLEY

Second Season with Billy Watson's "Parisian Whirl"

COLUMBIA THIS WEEK

EVELYN DEMAREST

PRIMA DONNA — WITH PUSS PUSS

Geo. Shelton

THE TALKING "BOZO" — GROWN UP BABIES

CARRIE FINNELL

SOUBRETTE — NATIONAL WINTER GARDEN

BABE WELLINGTON

IRRESISTIBLE BUNCH OF NERVES — SOUBRETTE — NATIONAL WINTER GARDEN

DAVE SHAFKIN

HEBREW COMEDIAN — THIRD SEASON — NATIONAL WINTER GARDEN

MYRTLE FRANKS

THAT CORKING COMEDIENNE, JAZZING THE JAZZES WITH EMIL (JAZZ) CASPER.
DAVE MARION'S OWN SHOW

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STARS OF BURLESQUE

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Second Season with
Bernstein and Gallagher's "Bathing Beauties"
Doing Straight

Prima Donna **Emma Kohler** Jas. E. Cooper's Victory Belles

ETHEL DE VEAUX

SOUBRETTE — "RAZZLE DAZZLE"

VIOLA (SPAETH) BOHLEN

SOUBRETTE — HURTIG AND SEAMON'S PUSS PUSS

ROY PECK

Now with "PUSS PUSS"—Third Season HURTIG & SEAMON—Direction, ROEHM & RICHARDS

GENE SCHULER

WORKING OPPOSITE AL HILLIER — WITH BEAUTY TRUST

IRENE LEARY

INGENUE — I. H. HERK'S BEAUTY TRUST

DAINTY MAY BELLE

INGENUE—SECOND SEASON WITH NATIONAL WINTER GARDEN

MAE HAMILTON

PRIMA DONNA, GIRLS FROM THE FOLLIES — MY FIRST SEASON IN BURLESQUE

ETHEL COSTELLO

DANCING INGENUE. — WITH "BEST SHOW IN TOWN."

FRED REESE

STRAIGHT MAN — "VICTORY BELLES"

HARRY MORRISEY AND DE VERE FLO

STRAIGHT MAN — SWEET SWEETIE GIRLS — SOUBRETTE

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with
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Real Man
James E. Cooper

SIGNED
WITH
I. H. HERK

ARTHUR HARRISON

TO PRODUCE
TIDDLE
DE WINKS

HONEY
GIRL
SOUBRETTE
SEE ME WITH

MATTIE (BILLIE) QUINN

HARRY
HASTINGS
BIG
SHOW
COLUMBIA
CIRCUIT

BILLY BLASK and IRENE KELLER

HEBREW COMEDIAN — INGENUE

WITH
LENA
DALEY
AND HER
KANDY
KIDS

FEATURING HIS
LATEST SUCCESSES
BLUE DIAMOND
AND NAUGHTY BLUES

NAT MORTAN

THE KING OF JAZZ

WATCH THE HAT SHIMMY
WITH JEAN BEDINI'S
PEEK-A-BOO
Gayety, Rochester, This Week

FEATURED
WITH

GEO. P. MURPHY

THE BIG
WONDER
SHOW

THE
REFINED
PAIR

A. William

YOUNG & MAYO

STRAIGHT — INGENUE

Mona

WITH
PUSS
PUSS
THANKS TO
MAURICE
CAIN

WATCH
THIS BOY;
NO SPEED
LIMIT

HARRY HOWARD

JUVENILE
WITH
GROWN UP
BABIES

PRIMA
DONNA

MY FIRST
SEASON
IN BURLESQUE

Louise Mersereau

WITH
BATHING
BEAUTIES

MANAGEMENT
IKE WEBER

SOUBRETTE
SECOND
SEASON
WITH
BATHING
BEAUTIES

HELEN LLOYD

DIRECTION
ROEHM
AND
RICHARDS

FEATURED
COMEDIAN
WITH
BERNSTEIN AND
GALLAGHER'S
BATHING BEAUTIES

JACK HUNT

SEASON
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1921-1922
1923

Ingenue
Prima
Donna

Charlotte Baker

BERNSTEIN AND
GALLAGHER'S
BATHING
BEAUTIES

SOUBRETTE
DAINTY
CLASS
CLEVERNESS
DOING NICELY
THANK YOU

ANNETTE CREIGHTON

WITH
JEAN BEDINI'S
PEEK-A-BOO

THE
JAZZ
WOP
AND
PRIMA
DONNA

RALPH — ELSIE

Rogers and Donnelly

A
BIG
SUCCESS
WITH
THE BIG
SENSATION

FRANK HANSCOM

JUVENILE with Billy Watson's "PARISIAN WHIRL" COLUMBIA, NEW YORK, This Week Dir.—IKE WEBER

BURLESQUE ROUTES

COLUMBIA WHEEL

Abe Reynolds Revue—Columbia, Chicago, 30-Sept. 4; Berchell, Des Moines, 5-8.

Al Reeves Joy Bells—Gayety, Detroit, 30-Sept. 4; Gayety, Toronto, Oct. 6-11.

Best Show in Town—Casino, Philadelphia, 30-Sept. 4; Hurtig & Seamon's, New York, 6-11.

Bostonians—Empire, Brooklyn, 30-Sept. 4; Miner's Empire, Newark, 6-11.

Bowery—Empire, Toledo, 30-Sept. 4; Lyric, Dayton, O., 6-11.

Bon Tons—Gayety, St. Louis, 30-Sept. 4; Columbia, New York, 6-11.

Big Wonder Show—Gayety, Montreal, Can., 30-Sept. 4.; Empire, Albany, 6-11.

Dave Marion's Own—Casino, Brooklyn, N. Y., 30-Sept. 4; Peoples, Philadelphia, 6-11.

Ed Lee Worth's Best Show—Olympic, Cincinnati, 30-Sept. 4; Star and Garter, Chicago, 6-11.

Flashlights of 1920—Stamford, Ct., Sept. 1; Park, Bridgeport, 2-4; Empire, Providence, 6-11.

Follies of the Day—Empire, Providence, 30-Sept. 4; Casino, Boston, 6-11.

Folly Town—Gayety, Pittsburgh, 30-Sept. 4; Park. Youngstown, O., 6-8; Grand, Akron, 9-11.

Girls de Looks—Lyric, Dayton, 30-Sept. 4; Olympic, Cincinnati, 6-11.

Girls of the U. S. A.—Berchell, Des Moines, Iowa, 30-Sept. 4; Gayety, Omaha, 6-11.

Girls from Happyland—Gayety, Buffalo, 30-Sept. 4; Gayety, Rochester, 6-11.

Golden Crooks—Casino, Boston, 30-Sept. 4; Columbia, New York, 6-11.

Hip Hip Hooray Girls—Empire, Newark, 30-Sept. 4; Casino, Philadelphia, 6-11.

Hits and Bits—Miner's Bronx, New York, 30-Sept. 4; Orpheum, Paterson, 6-11.

Harry Hasting's Big Show—People's, Philadelphia, 30-Sept. 4; Palace, Baltimore, 6-11.

Jollities of 1920—Gayety, Boston, 30-Sept. 4; Grand, Hartford, Ct., 6-11.

Jack Singer's Own Show—Grand, Hartfort, Ct., 30-Sept. 4, Jacques, Waterbury, 6-11.

Jingle Jingle—Gayety, Toronto, Ont., 30-Sept. 4; Gayety, Buffalo, 6-11.

Lew Kelly Show—Majestic, Jersey City, N. J., 30-Sept. 4; Perth Amboy, 6; Plainfield, 7; Stamford, Ct., 8; Park, Bridgeport, 9-11.

Liberty Girls—Hurtig & Seamon's, New York, 30-Sept. 4; Empire, Brooklyn, 6-11.

Mollie Williams' Own Show—Palace, Baltimore, 30-Sept. 4; Gayety, Washington, 6-11.

Maids of America—Gayety, Washington, 30-Sept. 4; Gayety, Pittsburgh, 6-11.

Million Dollar Dolls—open 30-Sept. 4; Gayety, St. Louis, 6-11.

Powder Puff Revue—Jacques, Waterbury, Ct., 30-Sept. 4; Miner's, Bronx, New York, 6-11.

Peek-a-Boo—Gayety, Rochester, 30-Sept. 4; Bastable, Syracuse, 6-8; Gayety, Utica, 9-11.

Parisian Whirl—Columbia, New York, 30-Sept. 4; Casino, Brooklyn, 6-11.

Roseland Girls—Gayety, Omaha, Neb., 30-Sept. 4; Gayety, Kansas City, 6-11.

Rose Sydell London Bells—Empire, Albany, 30-Sept. 4; Gayety, Boston, 6-11.

Social Maids—Star, Cleveland, 30-Sept. 4; Empire, Toledo, 6-11.

Step Lively Girls—Orpheum, Paterson, N. J., 30-Sept. 4; Majestic, Jersey City, 6-11.

Sporting Widows—Park, Youngstown, O., 30-Sept. 1; Grand, Akron, 2-4; Star Cleveland, 6-11.

Town Scandals—Star and Garter, Chicago, 30-Sept. 4; Gayety, Detroit, 6-11.

Twinkle Toes—Bastable, Syracuse, 30-Sept. 1; Gayety, Utica, 2-4; Gayety, Montreal, 6-11.

Victory Belles—Gayety, Kansas City, 30-Sept. 4; open, 6-11; Gayety, St. Louis, 13-18.

AMERICAN WHEEL

All Jazz Revue—Century, Kansas City, 30-Sept 4; Lyceum, St. Joseph, Mo., 5.

Bathing Beauties—Cohen's, Newburg, 30-Sept 1; Cohen's, Poughkeepsie, 2-4; Howard Boston, 6-11.

Beauty Trust—Empire, Hoboken, 30-Sept. 4; Cohen's, Newburg, 6-8; Cohen's, Poughkeepsie, 9-11.

Beauty Revue—Gayety, Minneapolis, 30-Sept. 4; Gayety, St. Paul, 6-11.

Broadway Belles—Gayety, Baltimore, 30-Sept. 4; Folly, Washington, 6-11.

Big Sensation—Gayety, Newark, 30-Sept. 4; Grand, Trenton, 10-11.

Cabaret Girls—Haymarket, Chicago, 30-Sept. 4; Park, Indianapolis, 6-11.

Cute Cuties—Howard, Boston, 30-Sept. 4; New Bedford, 6-8; Fall River, 9-11.

Follies of Pleasure—Academy, Buffalo, 30-Sept. 4; Cadillac, Detroit, 6-11.

French Frolics—Gayety, Minneapolis, Sept. 6-11.

Girls from Joyland—Mt. Morris, New York City, 30-Sept. 4; Gayety, Brooklyn, 6-11.

Girls from the Follies—Olympic, New York, 30-Sept. 4; Gayety, Newark, 6-11.

Grown Up Babies—Reading, Sept. 2; Grand, Trenton, Sept. 3-4; Bijou, Philadelphia, 6-11.

Hurly Burly—Grand, Worcester, 30-Sept. 4; Plaza, Springfield, 6-11.

Jazz Babies—Armory, Binghamton, N. Y., Sept. 1; Auburn, 2; Niagara Falls, 3-4; Star, Toronto, Ont., Oct. 6-11.

Joy Riders—Bijou, Philadelphia, 30-Sept. 4; Star, Brooklyn, 6-11.

Kewpie Dolls—Folly, Washington, 30-Sept. 4; Trocadero, Philadelphia, 6-11.

Kandy Kids—Star, Toronto, Ont., 30-Sept. 4; Academy, Buffalo, 6-11.

Lid Lifters—Majestic, Scranton, Pa., 30-Sept. 4; Binghamton, N. Y., 6-8; Auburn, 9; International, Niagara Falls, 10-11.

Mischief Makers—Lyceum, Columbus, O., 30-Sept. 4; Empire, Cleveland, 6-11.

Monte Carlo Girls—Empress, Cincinnati, 30-Sept. 4; Lyceum, Columbus, 6-11.

Naughty Naughty—Standard, St. Louis, 30-Sept. 4; Century, Kansas City, 6-11.

Pat White's Gayety Girls—New Bedford, Mass., 30-Sept. 1; Fall River, 2-4; Grand, Worcester, 6-11.

Parisian Flirts—Avenue, Detroit; 30-Sept. 4; Academy, Pittsburgh, 6-11.

Puss Puss—Trocadero, Philadelphia, 30-Sept. 4; Majestic, Scranton, 6-11.

Razzle Dazzle—Empire, Cleveland, 30-Sept. 4; Avenue, Detroit, 6-11.

Round the Town—Gayety, Brooklyn, 30-Sept. 4; Olympic, New York, 6-11.

Record Breakers—Gayety, St. Paul, 30-Sept. 4; Gayety, Milwaukee, 6-11.

Some Show—Englewood, Chicago, 30-Sept. 4; Standard, St. Louis, 6-11.

Social Follies—Penn Circuit, 30-Sept. 4; Gayety, Baltimore, 6-11.

Stone & Pillard's—Star, Brooklyn, 30-Sept. 4; Empire, Hoboken, 6-11.

Sweet Sweetie Girls—Academy, Pittsburgh, 30-Sept. 4; Penn Circuit, 6-11.

Tittle Tattle—Plaza, Springfield, 30-Sept. 4; Mt. Morris, New York, 6-11.

Tiddle de Winks—Cadillac, Detroit, 30-Sept. 4; Englewood, Chicago, 6-11.

Tempters—Park, Indianapolis, 30-Sept. 4; Gayety, Louisville, 6-11.

Tidbits of 1920—Gayety, Louisville, 30-Sept. 4; Empress, Cincinnati, 6-11.

Whirl of Mirth—Gayety, Milwaukee, 30-Sept. 4; Haymarket, Chicago, 6-11.

EXTEND "JEAN" ENGAGEMENT

CHICAGO, Ill., Aug. 30.—"Transplanting Jean," with Arthur Byron and Martha Hedman, is so successful at Powers Theatre that its engagement has been extended.

"THE BARON"

NAT (SINGLE) GOLDEN

IS "STILL" THE AGENT FOR

DAVE MARION'S

BIG SHOW—"THE LAND OF IMPOSSIBLE"—AND IS IN NO WAY CONNECTED WITH THE ACTORS' SOCIAL CLUB OF MONTREAL OR ANY OTHER COMMERCIAL ENTERPRISES.

CHAS. H. WALDRON

PRESENTS HIS

"BOSTONIANS"

WITH

FRANK FINNEY

AND AN ALL-STAR CAST, IN THE NEW MUSICAL BURLETTA ENTITLED

"FROM HERE TO SHANGHAI"

JACK STANFORD

(FORMERLY "HAPPY" JACK JACKSON)

STRAIGHT MAN WITH IRONS AND CLAMAGE'S

"ALL JAZZ REVIEW"

SIGNED FOR 3 YEARS WITH A REAL FIRM—REAL SHOW, REAL TROUPERS. WHATEVER SUCCESS I HAVE I OWE TO MATT KOLB, A PRINCE OF GOOD FELLOWS.

NOT THE BEST STRAIGHT MAN, BUT ONE OF THEM

KEGERREIS'S SUIT DISMISSED

The suit instituted by Robert B. Kegerreis against John Drew and Francis Wilson, as well as twenty-one other members of the Players, charging defamation of character and humiliation, and asking damages amounting to $100,000, has been dismissed as a non-suit. The action was the result of Kegerreis's being dropped from the Players after he claims he had objected to being slandered by being called a German spy, a friend and agent of the Kaiser, and several other such remarks. He alleges that the twenty-four members sued, entered into conspiracy to ruin his career as an actor, and to drop him as a member of the Players.

The case was dismissed by Judge William C. Sheppard after, according to the court, the last witness had failed to substantiate his claims of conspiracy. The jury was dismissed during the argument between the counsels, Warren Clarke Van Slyke for the Players, and William Berg for Kegerreis. Berg said after the case went out of court that he would consult with Kegerreis on bringing individual suits against the members mentioned. The defendants in the action brought by Kegerreis were: John Drew, Francis Wilson, Edward S. Van Zile, Otis Skinner, John Blair, Harry Rowe Shelley, Humphrey T. Nichols, Nicholas Biddle, David Glassford, Guy Nichols, George C. Riggs, George V. Denny, Salisbury Field, Frank L. Warren, Jr., George Foster Platt, Harold W. Gould, Oliver Herford, Jules Guerin, Reginald Birch, James Barnes, Clayton M. Hamilton, Herbert C. Wright, W. Lawson Butt and Frederick Esmelton.

TED DOLAN LOSES CAR

CHICAGO, Ill., Aug. 30.—Ted Dolan, well known in the profession, is mourning the loss of his new 1920 Velie, which was stolen in the loop this week. Dolan sighted a mounted policeman and asked if it was safe to park his car on Dearborn street. "Sure," said the sturdy officer of the law, "nobody will get it while I am around." Dolan ran up into the Woods' Theatre Building and when he returned twenty minutes later his machine was gone.

SCOTT AND WHALLEY BANKRUPT

LONDON, Eng., Aug. 28.—Scott and Whalley, the colored comedians who recently had a verdict of $30,000 damages rendered against them in a suit brought by William Henshall for breach of contract, have filed a petition in bankruptcy.

The record-breaking judgment, amounting to $30,000 in United States currency was the cause of the filing of the petititon.

CRANE TO BE HONOR GUEST

SAN FRANCISCO, Aug. 29.—William H. Crane, who is now a resident of this city, will be the guest of honor at the Maitland Theatre, which will inaugurate its season here on September 13. The opening play is Bernard Shaw's "The Devil's Disciple," which will be followed by the same author's "Mrs. Warren's Profession."

$13,706 ON OPENING WEEK

SAN FRANCISCO, Aug. 29.—Fanchon and Marco's "Satires of 1920" show played to $13,706 on its opening week here, and established a precedent by being the first local production to play to $3.00 top. The show's engagement here has been extended to three weeks.

"WELCOME STRANGER" BREAKS RECORD

CHICAGO, Aug. 23.—"Welcome Stranger" the Sam Harris attraction, which will leave the Grand Theatre Sept. 4, has established an unprecedented performance record for this city, insofar as dramatic productions are concerned. Saturday night marked its three hundreth performance.

"CAPTAIN AND THE KIDS" OPEN

Gus Hills' "The Captain and the Kids" will open its regular season on August 30 at Miner's Bowery Theatre. Among those in the cast are Harry Warner, Richard Craig, Frank Marshall, Harry Burns, Fred Gore, Bessie Baker, and Georgia Brandon.

SAYS PLAYS ARE RE-WRITTEN

That plays are not written, but rewritten, is the assertion of Owen Davis, author of more than 200 plays.

"I have on occasion, at my own expense," says Davis, "offered to replace the managerial motto with another—'Some plays are born rotten, others have rottenness thrust upon them.'

"In an experience of twenty years I have known of several bad plays saved by the skill of some hastily summoned physician, but plays, being, after all, rather human things, are unfortunately prone to the human weakness of obstinacy, and the physician is but too often closely followed by the undertaken when the patient has been ever so skillfully treated for croup and unreasonably insists upon dying of heart disease.

"Rather serious thinking on the subject results in my belief that it is the easiest thing in the world not to write a play—and the safest. Of course, nobody can write a good one, and if they could they would never in the world be able to prove it. So those of us who write from necessity, or vice, have reluctantly arrived at the conclusion that the only optimistic thing for us to do is to always believe that ours are good, since even I have never been able to write a play about which there were not two opinions—even if occasionally it was only mine and the rest of the world's."

MANAGERS AND ACTORS AT ODDS

MADRID, Aug. 28.—Theatre managers at Barcelona have decided to bring legal action against Syndicalist actors who have refused to carry out their contracts until the managers recognize their union. Suits will be brought against all actors who refuse to appear when the season opens next week.

Harvesting work throughout the entire district of Valencia is threatened with paralysis owning to the demands of Syndicalist farming laborers. A collective claim for 13 pesetas daily was made for harvesting rice and 15 pesetas for general field work. At first the employers refused to grant this demand, but, at the instance of the Mayor of Valencia, a joint meeting was called, at which the terms of the men were agreed to. It is reported that they demanded a further advance of 2 pesetas daily, which was refused.

WILL ASK FOR SPECIAL RATE

The Railroad Executive's Association is to be petitioned for a special theatrical rate by the managers, according to Lignon Johnston, who is compiling a statistical report, with a view to acquainting the railroad men of the precarious condition theatrical business is in on the road.

This report will be filed with the Railroad Association next week. The matter will then be referred to the Interstate Commerce Commission.

ACTRESS HELD FOR TRIAL

SAN FRANCISCO, Aug. 28.—Pauline "Buster" Robinson, an actress, known as Elaine Levy, is under arrest here awaiting trial in the Superior Court. According to William Rouse, the girl secured a loan of $135 from him on a theatrical contract purporting to engage her services at a salary of $350 a week. He advanced her the loan and took a photographic copy of the contract as security, which he later states he learned was forged.

MADGE KENNEDY IN "CORNERED"

When Madge Kennedy returns to the speaking stage after a three years absence spent in films, she will be seen in a new comedy-drama by Dodson Mitchell, entitled "Cornered."

BOOTS WOOSTER ENGAGED

Boots Wooster has been engaged by the Selwyns to play the leading feminine role in "The Toreador," by Louis Coleman. It will open here next month with Leo Carrillo.

"SWEETIES" ON PAN TIME

Herman Becker has made a new production of "Sweet Sweeties," which opens September 19 on the Pantages time.

GUY BRIGG COMMITS SUICIDE

Guy Brigg, said to be a large stockholder in the Bohemians, Inc., and interested in other theatrical productions, committed suicide early last Thursday morning by hanging himself from a rafter in the basement of his home at South Bound Brook, N. J. His body was found by a negro servant.

Brigg was well known throughout the theatrical world and has been interested in a number of theatrical ventures, in some of which he lost considerable money. His last one, "What's In a Name?" which closed several weeks ago at the Lyric Theatre, and was considered an artistic hit, was a big financial loser.

Mr. Brigg was about forty-five years old and was a son of the late Benjamin Brigg, who at one time was president of the Cunard Steamship Company. He inherited a large fortune when his father died, and the second half of the estate, which has been variously reported as being between $500,000 and $1,000,000, upon the death of his mother.

"FRENCH LEAVE" OPENS

LONDON, Aug. 5.—"French Leave," a delightful three-act comedy by Reginald Berkeley, had a successful opening at the Globe Theatre last night. It is brightly written, entertaining and ingenuous. The characters are well drawn and the reception which the piece received shows that army slang has not entirely palled on theatre-goers.

The piece depends for its comedy on a Brigadier and a subaltern and their pursuit of a pretty French girl which get them into and out of all manner of scrapes. The cast of the play, produced by Eille Norwood has in it Charles Groves, Arthur Riscoe, A. Hylton Allen, M. R. Morand, Henry Kendall, George de Warfaz, Anna Russell and Renée Kelly.

JOLSON IN MONTREAL

Al Jolson begins his third season in "Sinbad" in Montreal tonight. The Winter Garden company that is to support him left New York Saturday by special train while Mr. Jolson made the trip direct from Marion, Ohio, to Montreal. He has recntly been in Marion in connection with the Harding Theatrical League of which he is president.

SHAFKIN IS AN ELK

Dave Shafkin, comedian, of Minsky Brothers National Winter Garden, was elected a member of the B. P. O. Elks at Columbia, S. C., Aug. 1.

I wrote all the special lyrics and music of the LIBERTY GIRLS playing at HURTIG & SEAMON'S this week.
VINCENT VALENTINI
HARRY WALKER'S OFFICE
507 ASTOR THEATRE BLDG., N. Y.

PARODY SINGERS
Just finished writing three positive screams on "Let Rest of World Go By," "Rose of Washington Square," "My Baby's Arms." Suitable for straight or any character. Mark my word—positive screams. $1.00 each or 3 for $2.50. America's well-known vaudeville author.
RAY HIBBELER, 4040 Dickens Ave., Chicago.

BUNGALOW SITES
FOR SALE BY THE SEA
Good Bathing, Boating and Fishing, etc. Fifty minutes from Broadway.
The Old Timer, GEO. A. BARRETT, Nelson and King Sts., Great Kills, Staten Island, N. Y.

Bowdoin Sq. Theatre
BOSTON, MASS.
Always Desires Good Acts
Write R. A. SOMERBY

MADISON'S BUDGET No. 17
My greatest book of comedy material, containing a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and for male and female; also minstrel first-parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price ONE DOLLAR. JAMES MADISON, 1052 Third Avenue, New York.
(From June 22 to Sept. 1 my personal address for writing special material is 404 Pantages Building, San Francisco.)

Are you materially prepared for this season? Now is the time to get that new act or song. My natural writing ability and sense of humor are at your service. ?
ARTHUR NEALE
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ONE ACT PLAYS
Ready or to Order
S. Mencher, 931 E. 179th St., New York City

DIAMOND DYE DROP. Musical Grocery Store; Funny Sayings; Used 4 Times; $45.
CENTRAL STEEL TRUNK, 36-Inch; Good Condition, $25. Call, JACK NELLEN, 818 Onderdonk Ave., Brooklyn, N. Y.

LEADING LADY WANTED
Large sized character man, scenic artist, second man, stage manager and people in all lines. Year's work to proper people. One play week. Sunday shows. Three matinees. City of 90,000, near Chicago. Address with full particulars first mail
JACK BALL, Care of Weller Theatre, Zanesville, Ohio.

WANTED AT ONCE FOR PERMANENT TAB DRAMATIC STOCK
Two bills a week; people in all lines; pleasant engagement. Make salary low. We pay fares. Wire immediately. Jim Pray, Silver Theatre, Waterville, Maine.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17)

Smith and **Austin** have been added to cast of "Twinkle Toes."

The White Way Trio has been placed with George White's Scandals."

Peggy Pates will be featured in one of **Dan Russell's** vaudeville acts next season.

Bobby Bernard and **Harry O'Tyler** have been signed with Bedini's "Twinkle Toes."

"The Five Cry Babies" will be seen with "Twinkle Toes" when that show opens shortly.

The All American Trio has been booked by **Harry Bestry** for Belfrage's "Hip, Hip Hooray Girls."

Clark and **Verdi** and **Kramer** and **Boyle** are recent bookings with "The Magic Melody."

Cecil Harrington opened in a new act called "Rollin' Along," in Chester, Pa., on Monday of this week.

Arthur Uttry, Mack Kennedy and the **Billy Four** will be seen with the new **Mitzi** show when it opens.

Irving Rives and **Paul Marks** are breaking in a new act with the assistance of a Jazz orchestra of six girls.

Margaret Edwards has received a contract to appear as the feature dancer with "The Magic Melody."

Tom Dingle, a featured dancer with the **Harry Carrol** Revue, opened in Syracuse with the act last Monday.

Marjorie Myers, Loise Patterson and **Barney Gerard** have been booked to appear with **Matty Brooks** in the near future.

John Liddy of the N. V. A. staged "The Return of the Benedict" last Sunday, bringing with him his new leading lady.

Mme. Valdeo, a feature dancer, will be seen with **Victor Hyde's** "Around The Clock," which will be re-named for next season.

Fred J. Powers opened at Union Hill this week in a four people sketch entitled "The Striker" under the direction of **Hugh Herbert.**

Betty Bond has signed a contract for three years with **Wilner** and **Romberg** and will make her appearance in "The Magic Melody."

Winnifred Laschey has been engaged under a long term contract by **William Brady** to appear in a new play with **Alice Brady** next season.

The McKinnon twins returned to New York after a month's vacation in Canada and will resume the playing of clubs as soon as the season opens.

Booth Howard, in the Somerville Players' productions last season, has been engaged for the role of Walter Regan in a third company to go out soon.

Haig & LaVere have just finished a consecutive tour of the New York Loew theatres. Booked solid on Keith Circuit—opening—Sept. 6 at Syracuse, N. Y.

Jack Allman and **George Mayo** have signed a three years' contract with **Harry Bestry** whereby he is to act as their sole representative for the life of the contract.

George Arliss, with his wife, returned from Europe on the *Mauretania* Sunday and will be seen here soon in a new play, the name of which has not yet been selected.

Mary Barrett, Lucille Harrison, George Usher, Gerta Gessner and **Viola May,** a Russian toe dancer, have been signed by **George King** for **Victor Hyde's** "Around the Clock."

Barry Macollum has just returned from Europe. While abroad he appeared at the Empire Theatre, Belfast, in a new Irish drama which will be presented here later in the season.

Emily Stevens, whose illness caused the temporary halt of "Foot-Loose" at the Little Theatre last week, has fully recovered and resumed her role in the piece on Monday night.

Earl Lindsay who formerly staged the Reisenweber reveues and put on the "California Bathing Girls" at the Broadway, has been engaged by the Shuberts to stage numbers for their shows.

Bernice La Rue, a dancer in the vaudeville act "The Dream Stars" was injured by a bad fall to the stage at the Fifth Ave. theatre last week. The act is laying off pending her recovery.

Janet Martine, known professionally as "Janet of France" has returned from a visit with her parents in France and will resume her vaudeville engagements in the Keith houses on Sept. 6.

Dorothy Lippincott, a daughter of **Dr. J. H. Lippincott** of Philadelphia, has chosen the stage as a profession and will appear in the chorus of "The Rose Girl" when it is produced here.

Roberta King, a society girl of Wellbrook and daughter of **Mr.** and **Mrs. Thomas W. King** of that suburb of Baltimore, has been engaged by **Comstock** and **Gest** to appear in "Aphrodite."

MINSKY BROS.

NATIONAL WINTER GARDEN

2nd Ave. and Houston St.
New York City

CHORUS GIRLS

of class and ability may secure one solid year's work

SALARY $30.00 A WEEK

No morning rehearsals No Sunday Work

CAN YOU BEAT THIS?

GENE MARTINI AND NORBERT SINAI

Down near the close of the show but cleaning up in our new musical act

Added Attraction with Billy Watson's

"Parisian Whirl" Company

Columbia, New York This Week

Personal Direction Harry Bestry

GENE MARTINI

NORBERT SINAI

ANNOUNCE 1920-21 STAFF

CHICAGO, Ill., Aug. 30.—Jones, Linick and Schaefer theatrical enterprises, have issued a list of their staff for the season 1920-21.

Norman E. Fields, who was recently appointed as general manager of the circuit, will continue in that capacity. Ralph T. Kettering; remains as general press representative. J. C. Matthews, general booking manager. J. J. Jomes is the executive vaudeville booking director and Miss Sadie Kussello will act as assistant to James C. Matthews.

William Rosenblum will manage the Rialto Theatre with the assistance of George Burdick and Al De Veto.

John G. Burch continues at the head of McVicker's and will have as his assistants Chester Amberg and Starr Walsh.

Louis J. Jones is manager of the Randolph and is assisted by Walter Moore and Jack Karno. George H. Moore has been appointed manager of the Orpheum Theatre and Mike Simons as assistant manager. Sigmund Faller remains as manager of the Pastime, with Ben Anderson as assistant manager. Emil Mayer is chief accountant; Frances Matthews has been appointed private secretary to Aaron J. Jones, and Adolph Linick has charge of the financial direction of the company.

EQUITY TO HOLD RECEPTION

A reception, at which members of the Actors' and Chorus Equity associations will be guests, will mark the formal opening of the Motion Picture Section of the organization, at their new headquarters, 229 West 51st street, on September 5, John Emerson, Frank Bacon and several others are scheduled to speak. The Motion Picture organization now numbers nearly a thousand members.

CORT LEASES ANOTHER HOUSE

John Cort has leased the former Davenport theatre at No. 22-26 East 63d street, between Broadway and Central Park West. This building was begun by Butler Davenport several years ago and has since been used as a church and music hall. The house is very small and Cort is to have it altered at a cost of $75,000 thus making it into a modern theatre.

THURSTON OPENS ON SEPT. 27

The opening date and place for Howard Thurston's magical road show is September 27 at Atlantic City.

KESSLER WILL CONTESTED

Mrs. Ida Heine, daughter of the late David Kessler, who for many years was one of the leading playwrights and theatre managers of the East Side, has filed a contest over his will in the Surrogate's Court. Although in the heyday of his popularity with the Yiddish theatre going public, Kessler had suffered business reverses, to such an extent that according to his widow's estimate there will not be enough to pay the legal expenses of the contest. When his will was filed for probate it was found that his entire estate had been left to his wife to be used for the education of his daughters, Sylvia and Natalie. Mrs. Heine charges that undue influence was exerted over the former theatrical man.

3 YEARS FOR FILM ACTRESS

Mrs. Henry Eppler, twenty-four, said to be a motion picture actress, was sentenced to from six months to three years in the penitentiary by Justices Freschi, Edwards and McInerney in the Court of Special Sessions last week on a charge of beating her board bill. She was accused of defrauding the Town Club House out of $71. Investigation showed that she had done the same thing in numerous other cities. She declared that she made $500 a week in motion pictures and had intended to pay her bills as soon as she obtained an engagement.

PLAN PROFIT SHARING THEATRES

RACINE, Wis., Aug. 28.—A new plan in theatrical management will be tried here with the coming opening of the National theatre, formerly the Orpheum, and the Princess, formerly the Rex. It will be known as the Co-operative Profit-Sharing Plan in which the patrons will participate in the profits they help to create. The theatres are under the joint management of W. E. Duncanson and Edward Williams. The new formed concern will cater to high class music, drama, and pictures.

WINIFRED ST. CLAIRE RESTING

TRENTON, Aug. 20.—Winifred St. Claire, local favorite during the two recent seasons of summer stock at the Trent Theatre here, is at present spending her vacation at her home in this city after a lengthy season as leading woman of the Poli Stock Company at the Hyperion Theatre, New Haven, Conn.

NEW MOFFATT PLAY OPENS

OTTAWA, Can., Aug. 31.—Mr. and Mrs. Graham Moffatt and Winifred Moffatt, as well as the entire roster of the Moffatt Players, opened here last night at the Russell Theatre in the Scottish play "Don't Tell," which was first produced in Glasgow, Scotland. Graham Moffatt, well known as the author of "Bunty Pulls the String," wrote the play, which is to come to New York in September after a four-weeks' tour of Canada. The local Scottish societies, as well as the Kiwanis and Rotary Clubs, turned out to welcome the Moffatts and their players upon their arrival here.

"MAID TO LOVE" OPENS

ASBURY PARK, Aug. 31.—"Maid to Love," under the direction of Gleason and Block, had its premiere at the Savoy Theatre last night and also marked the bow to the theatrical world of the Gloorich Productions, Inc. The book and lyrics are by Raymond Peck, while Percy Webrich is responsible for the score. The piece was staged by Wilson and Robert Marks.

After a short road tour the piece will be brought into New York.

CARROLL LEASES INTERNATIONAL

NIAGARA FALLS, August 25.—Howard Carroll, manager of the International Theatre, has leased that house for a period of years, and will continue the old policy of devoting the two final days of each week to burlesque and the remaining days to traveling companies and photoplays. Among the attractions which he has booked for this season are "East is West," "Wedding Bells," "Up in Mabel's Room," "Buddies," "Lightnin'," Chauncey Olcott, and Fiske O'Hara.

EDWARD'S REVUE FOR N. Y.

"Gus Edward's Revue of 1920" will open at a Broadway theatre, New York, around November the first.

A GREAT Song for GREAT Singers
APPEALING "THAT IRISH LULLABY" CATCHY
Used and Endorsed by the Best. Professional Copies and Orchestrations to Recognized Performers.
Emil Bacher, 46 Henion Street., Dubuque Iowa

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WANTED AT ONCE
NOVELTY ACTS—SISTER TEAMS—
DANCING ACTS—PRIMA DONNAS
—SOUBRETTES
ROEHM & RICHARDS
216 Strand Bldg. Broadway at 47th St., N. Y.
TELEPHONE BRYANT 6870-6871

B. F. KEITH'S BUSHWICK, BROOKLYN, THIS WEEK (Aug. 30)
CLINTON SISTERS
After a successful year of Keith and Orpheum booking opened in New York at Keith's 81st St. last week (Aug. 23).
Direction, John C. Peebles

RIVERSIDE, NEW YORK, THIS WEEK (AUG. 30)
BESSIE HEMPEL and HIM
in "His Day Off" for which Frances Nordstrom is responsible
Sept. 6—Royal, New York
Sept. 13—Bushwick, Brooklyn, and Booked Solid By Frank Evans

MY TENTH SEASON, AND AGAIN FEATURED AND PRINCIPAL COMEDIAN
MIKE SACKS
"OH BABY" COMPANY. PLAYING K. & E. TIME REGARDS TO FRIENDS. METROPOLITAN THEATRE, SEATTLE, WASH., SEPT. 5-11.

WITH "OH-BY JINGO" PLAYING K. and E. CIRCUIT
ALEX SAUNDERS
THAT FUNNY LITTLE HEBREW
DIRECTION IKE WEBER

PROMOTER HELD IN MILWAUKEE

MILWAUKEE, Aug. 9.—Milton A. Dodge, motion picture producer of Hollywood, is in the County jail here charged with obtaining money under false pretenses. He declared to-day that, if given the opportunity, he could pay his creditors in full by October 15.

Dodge was producing a picture called "Witches of Gold," in which Alice Hesse was the lead, when he was arrested. Copyrights on an old story by that name were dug up and an injunction secured against him. Creditors with investments said to total $125,000, then demanded their money and Dodge was held under $10,000 bail. He claims to have $50,000 in negotiable papers and cash.

TAKE OVER THE EXCHANGE

CHICAGO, Ill., Aug. 16.—One of the most important film deals of the year was completed here Saturday, when the firm of Balaban and Katz came into full possession of the First National Exchange in this city. More than $200,000 is reported to have changed hands in the transaction. Ascher Brothers sold their half interest in the Exchange.

By the transaction, Balaban and Katz become prominent among the national film distributors of the country. They own and control The Riviera, Central Park, and Tivoli Theatres, and are erecting the Ambassador at State and Lake Streets. The firm has taken office space in the State Lake Building, which will, hereafter, be their headquarters.

SIGN FOR PRE-RELEASES

CHICAGO, Ill., Aug. 16.—Through a contract entered into this week between Aaron J. Jones, representing Jones, Linick and Schaefer, and Al Lichtman, representing the Paramount Picture Corporation, The Randolph and Orpheum Theatres in Chicago will be the only two theatres playing exclusive pre-release Paramount pictures. The Randolph will play all the super specials six weeks in advance of all other theatres. After signing the contract on Friday afternoon Aaron Jones took the Twentieth Century for New York City where he will spend a fortnight at Adolph Zukor's country estate golfing.

HEADS UNIVERSAL IN AUSTRALIA

Frank J. Cotter, a newspaper and magazine writer, has been selected as the permanent head of Universal's Australian branch. He already has taken up his duties in Sydney, have been in the Universal employ in this part of the new world for several months as assistant to James V. Bryson, the former Australian manager.

Universal's Australian branch is only a few months old, it having been established by Bryson this Spring, after he had made a comprehensive study of Australian conditions.

BARRYMORE IN THREE PICTURES

In addition to the four productions already provided for under a previous contract, Lionel Barrymore is to make a series of three special films for Associated First National Pictures, Inc. The first of these will be "The Profligate," by Sir Arthur Wing Pinero. "The Master Mind," one of theose provided for in the first contract, will be released in September, while the other Barrymore pictures will be screened later in the season.

THURSTON FILM FINISHED

Howard Thurston, magician, has just completed the first motion-picture with himself as star. It is called "Twisted Souls" and is an expose of the methods of fake spiritualists. The picture was directed by George Kelson, formerly with William A. Brady and more recently director of pictures for the Canadian government.

SELECT OPENS OKLAHOMA OFFICE

OKLAHOMA CITY, Aug. 19.—The Select Pictures Corporation have opened a distribution center here covering the territory of this state, Arkansas and the northern part of Texas. H. R. Binford has been appointed manager.

CITY THEATRES

LYCEUM West 45th St. Evs. 8.20. Mats. Thurs. and Sat. 2.20.
DAVID BELASCO Presents
INA CLAIRE in a New Comedy by Avery Hopwood
THE GOLD DIGGERS

B. F. Keith's PALACE Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night 25, 50, 75, $1, $1.50
NORA BAYES, Bert Errol, Billy Arlington & Co., Frank Hurst, Scanlon, Denno Bros. & Scanlon, Gladys Clark & Henry Bergman, and others.

Knickerbocker B'way, 38th St. Evs. 8.15; Mats. Wed. & Sat. 2.15.
"THE SWEETHEART SHOP"
A Sprightly Musical Comedy

HUDSON THEATRE, West 44th St. Mats. Wed. and Sat.; Evs. 8.30
A. H. WOODS Presents
TAYLOR HOLMES In "Crooked Gamblers"
A BIG PLAY—A BIG HIT

ELTINGE Thea., W. 42d St. Evs. 8.45 Mats. Wed. & Sat., 2.30.
"Mack Sennett never presented more alluring bathing girls than A. H. Woods in
LADIES NIGHT
SUN & N. Y. HERALD

REPUBLIC Thea., W. 42d Street. Evs., 8.30. Mats. Wed. & Sat., at 2.20
A. H. WOODS presents
"THE LADY OF THE LAMP"
AN UNUSUAL MELODRAMA

OLYMPIC 14th Street, Near 3d Av.
THIS WEEK
Girls from the Follies
Next Week—ROUND THE TOWN

BROOKLYN THEATRES

GAYETY THEATRE
Throop Ave. and Broadway
THIS WEEK
Round the Town
Next Week—GIRLS FROM JOYLAND

Empire Theatre
Ralph Avenue and Broadway
BOSTONIANS
Next Week—LIBERTY GIRLS

STAR Jay nr. Fulton St. Tel. Main 1893. Mat. Daily.
Stone and Pillard
Next Week—JOY RIDERS

Casino Theatre
This Week
Dave Marion's Co.
Next Week—PARISIAN WHIRL

ACTS PLAYS, SKETCHES WRITTEN TERMS for a Stamp
E. L. GAMBLE, Playwright, EAST LIVERPOOL, OHIO

NEW FILM BUILDING FOR CHICAGO

CHICAGO, Ill., Aug. 23.—By next spring ten film exchanges will have offices, show and store rooms in South Wabash Avenue, within a block of Eighth street.

Saturday, W. J. Scown leased 831-33 South Wabash Avenue from Mary L. Cook for 99 years and will begin work at once on a six-story fireproof structure to comply with the moving picture building ordinance. He has closed ten years leases with the following: Universal Film Company, Metro Pictures, Associated First National Pictures, Celebrated Players and Educational Pictures Corporation.

Earlier in the week Goldwyn Distributing Company leased 9,200 feet of floor space at 800-10 South Wabash Avenue. The Vitagraph Company will move into its new building at 839-43 S. Wabash Avenue on Nov. 1. The Fox, Pathe and Famous Players-Lasky already have offices near this corner.

Scown's new building will have private store vaults for each tenant with offices and inspection rooms. For the lease Mr. Scown pays $4,500 for the first ten years and $5,000 for the remaining eighty-nine. He has an option to buy for $105,000 within ten years.

BIG COAST STUDIO CO. FORMED

SAN FRANCISCO, Aug. 23.—A new motion picture producing company, capitalized at $1,500,000, has been incorporated here. It is financed by Stephens and Company, investment brokers, and will erect a modern plant in this city, also in San Mateo and Burlingame. It is the intention to construct a million dollar plant which will accommodate eighteen producing companies when at maximum capacity. The officers of the new corporation are: A. W. Scott, Jr., president; Charles E. De Camp, vice president; George H. T. Jackson, secretary; George W. Caswell, treasurer.

$12,000,000 CO. FORMED

SAN FRANCISCO, Aug. 21.—A new motion picture theatre company, capitalized at $12,000,000 is being organized here by the Famous Players-Lasky Corporation. It will take over the California, Portola, and Imperial Theatres, and will also have an interest in the Lincoln and Coliseum in the Richmond district. Several other theatres throughout the state also will be opened by the new organization. Herbert L. Rothschild is president of the new corporation, and Herman Webber, Adolph Zukor, and Jesse L. Lasky constitute the board of directors.

$1,000,000 HOUSE FOR TRENTON

TRENTON, N. J., Aug. 20.—Reade's Capitol, a new million-dollar theatre, is to be erected on the site of the Taylor Opera House on South Broad street, according to an announcement just made by Walter Reade, who is associated with Frank V. Storrs, of New York, in the building of the new theatre. The house will be devoted to high-class photoplays and vaudeville and will be ready about Christmas. A feature will be a $12,000 pipe organ.

FILM ADMISSIONS TOO HIGH

ATLANTIC CITY, Aug. 25.—Declaring that the admission price to picture houses here had risen to such an extent that it was taking that form of amusement away from the masses, the Exhibitors' League of Eastern Pennsylvania, New Jersey, and Delaware, at yesterday's session of their annual convention, passed a resolution in which they condemned the buying or building of theatres by producers.

LEVEY BUYS STUDIO

The Harry Levey Service Corporation last week bought the Bacon-Backer studios in West Thirty-eighth Street. It was announced several weeks ago that the company had leased the property. Levey later decided to buy the studios. He will make many alterations on the building.

FILM ACTORS KILLED

Lester Torpey and John Messlein, aged twenty-one and eighteen, respectively, two motion picture actors, were killed in Weehawken last Thursday when an automobile in which they were riding with several other screen actors collided with another automobile.

A little jazz is as important in a "black-face" act today as the jig was years ago.

McK & R Albolene is as necessary in removing black-face, or any other kind of make-up, as cold cream and toilet creams were years ago.

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A NEW COMEDY SKETCH entitled "There's One Born Every Minute." It's a scream.
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"THE SONG WRITER"

Hickory, call him Hick for short—I wrote a pathetic spring song, entitled: "He Might Have Made the City, If He Hadn't Broke a Spring."

George—Did you have it published?

Hick—Yes, I did; but I had considerable trouble. I sent it to a leading New York publisher, and he said: "The public is tired falling for Spring songs, spring a Fall song."

If you want the rest of this, make offer. The exclusive will be held open until October 1st. If in need of a good parody, see: "Let the rest of the world go dry." Am working on "Babe Ruth" song, entitled: "When Babe Runs to First He's Going Home."

CHRIS GAINEY,
211½ Main Street, Ft. Worth, Texas.

I'm down in Texas getting Oiled-up. Watch me.

ABOUT YOU!

Ted Hammerstein has severed his connections with the Brown office.

The Hellkwists have been re-engaged for Luna Park for the season of 1921.

Nat Carr is to be starred by **George W. Lederer** in a new play next season.

Lulu McConnell has been signed for "The Poor Little Ritz Girl" by **Harry Bestry.**

The Fillis Family, an equestrian act, has been booked at Luna Park for the remainder of the season.

Elsie Rizer is to support **Arnold Daly** in "The Tavern," by **Eleanor Gant,** which is now in rehearsal.

The Rathburn Four open on the Loew time at the American, Sept. 6 placed by **Fitzpatrick** and **O'Donnell.**

Al Friend, of **Friend** and **Downing,** San Francisco, is writing a boxing playlet entitled, "The East Side Champion."

Carroll Pierce has returned to his desk in the Press and Photo Department of the Keith office after a two weeks' vacation.

Laura Bramwell has been signed by **J. C. Jackel** for the Trenton Fairs, as a special attraction during the week of Sept. 27.

W. E. Whitecar opened with "The Lincoln Highwayman," at the Boulevard this week, with which act he was placed by **Cordelia Tilden.**

Booth Howard, in the Sommerville Players productions last season, has been engaged for the role of **Walter Regan** in a third company to go out soon.

Robert Riskin has been added to the staff of the **Chamberlin Brown** offices in charge of the motion picture department replacing **Dick L'Estrange.**

Charles H. P. Daniels, a young Englishman who arrived here last week, will be leading man for **Ethel Barrymore** in "Declassee" when it goes on tour this season.

Harold Murray opened with "Always You" under the direction of **Arthur Hammerstein,** at Harrisburg, Monday; after a few weeks the show goes to Chicago for a run.

Peggy Harrington will return next week from a three months' vacation at her home in New Haven and will do a single in vaudeville next season with special songs and material.

Marie James, the prima donna soprano, who was to have appeared with the new Ziegfeld Roof show, has cancelled her contract and will be seen in another production next season.

Elizabeth Roderick has been booked for the following fairs during the fall season: Delaware State Fair, Riverhead Fair, Allentown Fair, Trenton Fair and Danbury Fair by J. C. Jackal.

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OPERA SETTLES CHORUS SQUABBLE

The Commonwealth English Opera Company, in which Henry Savage is said to have an interest, nearly came to grief last week as a result of a squabble between the Chorus Equity Association and the Choral Alliance as to which organization exercised jurisdiction over Grand Opera. The matter was finally straightened out and the company will open on Labor Day as originally planned.

The trouble between the two chorus organizations is said to have resulted from the efforts of the Choral Alliance to have all members of the C. E. A. discharged from the company, on the grounds that the Alliance exercised an exclusive jurisdiction over the operatic field.

Francis J. Tyler, who was a war camp community singer, and who has been engaged to manage the company at the Lexington, it is said, refused to engage choristers from the Alliance. He is said to have stated that he did not want foreigners in his company, and above all he wanted young and pretty girls.

The matter was taken before the Four A's, where it was decided that all Equity members engaged for the opera season were to be transferred to the Alliance until they were ready to return to the musical comedy stage again.

Included among the principals of the company are Daniel Denton, Edith Helena, Florence Warren, Helen Allyn and Rosemary Pfaff, Bernard Cantor, Bertram Peacock, Richard Bonelli, Mildred Rogers, Marie Louise Biggers, Alfred Ballanto, Curtis Johns, Daniel Sheehan, and Francis J. Taylor. The stage direction is in charge of Carl Schroeder.

ARTISTS FOR THE HIP

Charles Dillingham yesterday completed the list of artists, musicians and operatic stars who are to appear this season at the Sunday night series at the Hippodrome. The season begins on the evening of September 19, with a joint recital by Eugene Ysaye, the celebrated Belgium violinist, and Margaret Matzenauer, the Metropolitan contralto.

On the following Sunday, John Philip Sousa will celebrate the twenty-eight anniversary of the formation of his band. On October 3 Tom Burke, the Irish tenor of the Covent Garden Opera Company, will make his debut in America.

Another premiere arranged for the Hippodrome will be that of Jan Kubelik, the Bohemian violinist, who is returning to this country after an absence of several years.

CAVALIERI COMING BACK

It is rumored in operatic circles that Lina Cavalieri and her husband, Lucien Muratore, will return to America this winter. Mr. Muratore, so it is said, will again be a member of the Chicago Opera forces. He will join the company in the early part of January and will appear in several leading tenor roles in the West and also during the New York engagement.

FRISCO TO HAVE BIG THEATRE

SAN FRANCISCO, Aug. 29.—Plans were completed here this week for what is announced to be the largest motion picture theatre in the world. The new Turner and Dahnken theatre on Fourth Street, adjoining the California theatre, will have a seating capacity of 5,5000. D. W. Corneilus is the architect who designed the theatre.

TIMBERG AND BECKER JOIN

Herman Timberg and Herman Becker have joined hands in the production of six new elaborate girl acts for vaudeville, the acts to be written by Timberg, and produced by Becker. All of these six acts are to be booked by Harry Weber. The first of them will open September 6th at Keith's Prospect, and will feature Bobbie O'Neil. The title of the act is "The Joker."

ELLA SHIELDS RETURNING

Ella Shields, the male impersonator who scored a hit in New York last year, and is now in England, is expected back early this fall.

"IMMODEST VIOLET" SEEN

"Immodest Violet," a play by David Carb, a student of the Harvard University, was given a matinee performance at the Playhouse last week.

It proved to be a comedy with much humor and clever satire and while not technically all that could be desired, especially in the court-room scene, shows much promise.

The plot is written around a very young and unsophisticated girl who longs to be free, and a very moral youth, who becomed entangled in a compromising, though innocent position, through the fact that the girl enters the room of her aunt's boarder in her night-gown, to borrow ten dollars. The two sit and talk quietly, but are discovered by the aunt who drives them out of the house.

As the play progresses, the two are seen living side by side, on the border between Texas and Oklahoma, when they are descended upon by the relatives and the youth finds himself later, enmeshed in the toils of the Mann Act.

The last scene is given over to the court-room proceedings and the efforts of the girl, who takes the defense of the prisoner in her own hands, to free him.

The play has originality and merit and was adequately presented by Mary Goff, the heroine, Kenneth MacKenna as the hesitant youth and Florence Gerald, John Cromwell, Marie Haynes, Eda Heineman and Allan Kelly.

NEW WILNER & ROMBERG PLAYS

Max R. Wilner and Sigmund Romberg, producers of "The Magic Melody," are to put on four musical plays and two dramas this season, in addition to a road company of "The Magic Melody," which opens in Syracuse September 2. Pat Rooney and Marion Bent are to be starred in the firm's first Broadway musical comedy. John Arthur Sungold, lyric tenor, is to be featured in "Yesteryear," a romantic play with music and musical comedies "Three Kisses" and "Oh, George" are to be presented.

Joseph Shilcrout is to be starred on his first appearance in America in one of the serious plays. He created the part of Gianetto in "The Jest," produced by Max Reinhardt, the role John Barrymore played here. Shilcrout also was starred in Reinhardt's productions of "The Wanderer," "Kismet," Anatol" and other plays.

A NAVAL SCHUMANN-HEINK

The call of the sea has been answered by George Washington Schumann-Heink, youngest son of the famous contralto. He enlisted in the navy when the United States entered the war and received his honorable discharge in June, 1919. Mr. Schumann-Heink was on board the *Tenadores* when that transport ran ashore near Saint Nazaire, Christmas, 1918. With a number of other young men he was rescued by a mine sweeper after a thrilling three days, the vessel meanwhile drifting to a reef and ultimately pounding to pieces.

His present berth will be on the Destroyer *Sinclair,* which is stationed just off the Schumann-Heink cottage in San Diego, Cal.

LEWIS SIGNS WITH PEPPLE

CHICAGO, Ill., Aug. 30.—Bert Lewis, "the boy from the southland," has been signed by T. Dwight Pepple to head one of his miniature musical comedies, which will play throughout the west the coming season. Lewis recently closed a successful tour of twenty weeks, appearing in Chicago cabarets.

DERBY THEATRE OPENS

DERBY, Conn., Aug. 30.—The Sterling Theatre, owned and managed by J. R. Sheilds, opens today, playing five acts of vaudeville and pictures, booked through the John Robbins agency.

DEATHS

THOMAS A. LYONS, better known in the profession as "Toby" Lyons, died in Boston last Saturday. Before going on the stage he had been a professional ball player and umpire. For twenty years he was well known as a comedian, playing principal roles in "Isle of Spice," "Yankee Regent" "Mills of the Gods." He also appeared with Peter Dailey in "The Press Agent."

CHARLES BULKLEY, fifty-six, for many years business manager of various Broadway theatres, died last week at his home, No. 244 West Ninety-sixth street. He was born in Hartford, Conn. Soon after his graduation from Brown University, he entered the theatrical profession. Among the plays in which he had been actively interested were "Polly of the Circus" and "On Trial." He was also manager for Cohan and Harris for a time, and for the past two years had been in charge of several of the Griffith moving picture productions. He is survived by two sisters.

LETTER LIST

GENTS.

Albani, T.
Austin, Walter
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Cooper, Geo.
Conroy, F. F.
Clark, Harry
Collins, C. W.
Davis & Dale
Dinkins, S. S.
De Voe, Frank
Elliott, Max C.
Frosini, P.
Faust, Victor
Gordon, Sam
Gofchowitch, Mr.
Hoffman, Richard
Haskell, Jack
Henry, Frank
Harris, Billy
Hyatt, Milton W.
Howard & Jenkins
Hall, Fred
Henry, Chas.
Inman, Billy
Keely & Berg
Kubeler, Chas.
Le Fever, Geo.
Leroy, Walter
Lambert, Edw.
McBride, Harry
Montyne, Eddie
Mokelke, Edw.
McCauley, Jim
Montgomery, Ray
Nugent, Bob
Nordstrom, Leroy
Nash, Billy
Orr, H. E.
O'Day, Billy
Pollock, Jean
Reynolds, Chas.
Stewart, Chas.
Suzuki, Katsu
Schroeder, E.
Warner, J.
Walsh, Phil

LADIES

Arnold, Theresa L.
Adelle, Rose
Alger, Hazel
Brady, Marjorie
Burnett, Babe
Brown, May
Bright, Ione
Bijou, Gladys
Bobbie, June
Conners, Peggy
Cameron, Ella
Clayton, Hazel
Dettin, Ruth
Demise, Lillian
Donnelly, Etta
Daube, Belle
Freedman, Bennie
Fisher, Eleanore
Gibson, May
Gibson, Bee
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Helms, Jane
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Keely, Jas. P.
Kingston, Doris
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Merrill, Bessie F.
Merts, Emily
McCloud, Mabel
Mahoney, Katherine
Opel, Mrs. Harry
Owen, Flo
Rogers, Babe
Rush, Van
Robertson, Jean
Redmond, Monica
Smith, Miss I.
Stout, Royal C.
Thorne, Maude E.
Wagner, Mrs. Geo.

"THE WESLEYAN" IS NEW DANCE

Members of the American National Association of Dancing Masters at their convention held here last week shook the shimmy for good and for all, and have evolved a new dance called "The Wesleyan." The dance will be advertised as the last word in purity, as it entails neither shimmy nor shake, neither trot nor hug. According to those who have seen it, the new dance offers not the slightest danger when danced properly. It was named in honor of the founder of Methodism, in the hope that the bishops of the Methodist Church will be pleased to such an extent that they will amend the church discipline in regard to dancing.

SAYS HE IS AN ITALIAN

ROME, Aug. 28.—Alexander Moissi, heralded as the greatest actor in Germany and in the opinion of many Berliners the greatest actor in the world, recently let drop a bombshell in the ranks of his large Teutonic following with the announcement made here, that he is not a German, as many believed, but an Italian.

LYCEUM BAYONNE TO RE-OPEN

BAYONNE, N. J., Aug. 30.—The Lyceum Theatre here, managed by Jack Horne, will reopen on September 9, playing five acts and pictures. The theatre, which has been redecorated and repainted, is booked by John Robbins.

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